

TAB+

- + Accurate Tabs
- + Gear Information
- + Selected Pedal Settings
- + Analysis & Playing Tips

25TOP CLASSIC ROCK SONGS

China Grove
THE DOOBIE BROTHERS

Fortunate Son
CREEDENCE CLEARWATER REVIVAL

Life in the Fast Lane
EAGLES

Reeling in the Years
STEELY DAN

Tom Sawyer
RUSH

TAB.
TONE.
TECHNIQUE.



HAL•LEONARD®

25TOP CLASSIC ROCK SONGS

TAB+ = TAB + TONE + TECHNIQUE

This is not your typical guitar tab book. In the new Tab+ series from Hal Leonard, we provide you guidance on how to capture the guitar tones for each song as well as tips and advice on the techniques used to play the songs.

Where possible, we've confirmed the gear used on the original recordings via new and previously published interviews with the guitarists, producers, and/or engineers. Then we make general recommendations on how to achieve a similar tone, based on that info.

Some of the songs herein will be easy to play even for advanced beginner players, whereas others present a much greater challenge. In either case, we've identified key techniques in each song that should help you learn the song with greater ease.



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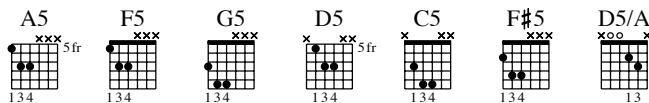
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from Robert Palmer - *Riptide*

Addicted to Love

Words and Music by Robert Palmer



Intro
Moderately ♩ = 112

(drums & kybd.) 7 Gtr. 1 (dist.) G5 A5 G5 A5 F5 G5 F5

bass enters

mf

TAB

* Key signature denotes A Mixolydian.

G5 C5 D5 C5 D5 A5

w/ bar

F5 G5 F5 G5 C5 D5 C5 D5 A5

Verse

* Gtr. 2 (dist.) A5 F5 G5

f

1. The lights are on signs, but you're not home. Your mind is not your
signs, but you can't read. You're run-nin' at a dif-f'rent

Gtr. 1

w/ bar simile on repeats P.M. - - - -

* Play 2nd & 3rd times only.

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own. speed. Your heart Your heart sweats, beats your bod - y shakes. in dou - ble time. An - oth - er An - oth - er

P.M. -----

D5 G5

kiss kiss is what it takes. and you'll be mine. 4. A one track sleep, mind; you can't be

2. You can't track sleep, mind; you can't be

5. See Additional Lyrics (Whoa. ____)

A5 A5 Verse

eat. saved. There's no Ob - liv - i - doubt _ on _ you're in is all you deep. _ crave. _ Your throat is If there's

F5 G5 C5

D5 A5

tight, you can't breathe. _ An - oth - er kiss is all you
some left for _ you, you don't _ mind if you _

Pre-Chorus G5 F#5 Gtr. 2: w/ Fill 1, 3rd time

need. } Whoa, ____ you ____ like to think that you're im - mune ____ to the stuff, oh, yeah..
do. }

w/ bar w/ bar

Fill 1
Gtr. 2

P.H. - - - - -
w/ bar

+1 1/2
-2 1/2 -2 1/2
pitch: F# D F#

TAB

Gtr. 2: w/ Fill 2, 3rd time

A5 G5 A5

It's clos - er to the truth to say ya can't get e-nough. You know you're

w/ bar P.H.

7 7 7 7 5 7 7 7 7 7 4 (4) 7 5

pitch: F#

D5/A

1. 2. A5

gon - na have to face it, you're ad - dict - ed to love. __ 3. You saw the dict - ed to love. __ Might.

w/ bar P.H.

7 7 7 7 5 7 7 7 7 7 4 (4) 7 5

Fill 2
Gtr. 2

8va loco

w/ bar Harm. P.H.

TAB

5 0 (0) 0 (0) (0) (0) (0)

-1 1/2 -1 slack slack slack

Chorus

— as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -
 (Oo, — yeah. —)

w/ bar

(5) 7 7 7 7 7 5 7 7 7 7 7 7 5 5 5 5 5 5 2 3

dict - ed to love. — Might — as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -

5 5 5 5 5 5 7 7 7 7 7 5 7 7 7 7 7 6 7 7 7 7 7 6 6

dict - ed to love. — Might — as well face it, you're ad - dict - ed to love. —

(cont. in notation)

(cont. in slash)

(5) 7 5 9 9 7 7 7

Guitar Solo

Gtr. 1: w/ Rhy. Fill 1

Gtr. 1

A5 F5 G5 F5 G5 C5

w/ bar

Hee, _____ yeah. _____

Gtr. 2

grad. bend

full

1/2

full

7 (7) 3 5 3 5 6/7 5 5 X 6 (7) (7) (7)

D.S. al Coda
(take 2nd ending)

Gtr. 1

D5 C5 D5 A5

(cont. in notation)

5.The lights are

Gtr. 2

8va

loco

P.H. P.H. P.H. P.H.

1/2

1/2

7 5 7 7 5 7 5 7 (7) 5 7 7 5 7 7 5 7 4

pitch: G

(cont. in slash)

Rhy. Fill 1
Gtr. 1

8va

loco

Harm.

TAB

5 5 5 7 5 7

⊕ *Coda*
Chorus
Begin Fade

A5 G5 A5 G5

— as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -
(Oo, — yeah. —)

w/ bar

Fade Out

Gtr. 2: w/ Fill 3 C5 D5 C5 D5 A5 G5

dict - ed to love. — Might — as well face it, you're ad - dict - ed to love. — Might — as well face it, you're ad -

Additional Lyrics

5. The lights are on, but you're not home.
Your will is not your own.
Your heart sweats, your teeth grind.
Another kiss and you'll be mine.

Fill 3
Gtr. 2

Harm. — — — — —

T
A
B

from Eric Clapton - *Eric Clapton*

After Midnight

Words and Music by J.J. Cale

Intro
Moderately ♩ = 120

F C F Eb

*Gtr. 1 (slight dist.)

mf

T 1
A 1
B 1

*Two gtrs. arr. for one.

C F Eb C F Eb C F Eb C

§ Verse

C F Eb C Eb F

1. Af - ter mid - night, _____ we gon - na let it all hang _____
2., 3. Af - ter mid - night, _____ we gon - na shake your tam - bou -

Rhy. Fig. 1

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2nd time, Bkgd. Voc.: w/ Voc. Fig. 1
 2nd time, Bkgd. Voc.: w/ Voc. Fill 2

C F Eb C F Eb C

— down. —
 - rine. —

F Eb C Eb F

Af - ter mid - night, — we gon - na chug - a - lug — and —
 Af - ter mid - night, — it's all gon - na be peach -

C F Eb C F Eb C

— shout. — Gon-na stim - u - late — some ac - tion. —
 es and cream. Gon-na cause talk — and sus - pi - cion.

Voc. Fill 2

(Gon-na shake your tam - bou - rine, — gon - na shake your tam - bou - rine.) —

[illegible][illegible]

1. 2.

To Coda

2nd time, Bkgd. Voc.: w/ Voc. Fill 1

C F E^b C F E^b C F E^b C

— down. —

Voc. Fig. 1 End Voc. Fig. 1

Af - ter mid - night, — af - ter mid - night.) — Gon - na let it all hang down.) —

5 7 5 5 X 10 8 5 | 5 7 5 5 10 8 5 . | 5 7 5 5 10 8 5 |

Voc. Fill 1



(Gon - na let it all ____ hang down.) ____

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

C F E \flat C E \flat F C F E \flat C F E \flat C

Gtr. 2 (dist.)

*Strike note on 6th string while hammering on to note on 1st string.

G

Gtr. 2 tacet

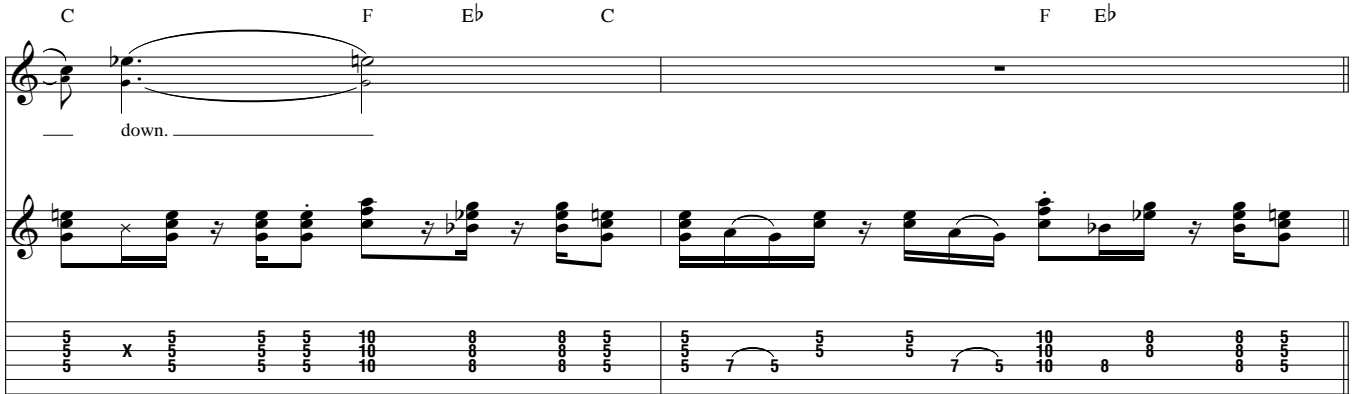
C F E \flat C E \flat F

Gtr. 1

Bkgd. Voc.: w/ Voc. Fill 1

C F Eb C F Eb

down.



⌘ Coda

Outro

Gtr. 1: w/ Rhy. Fig. 1 (1st 4 meas., till fade)

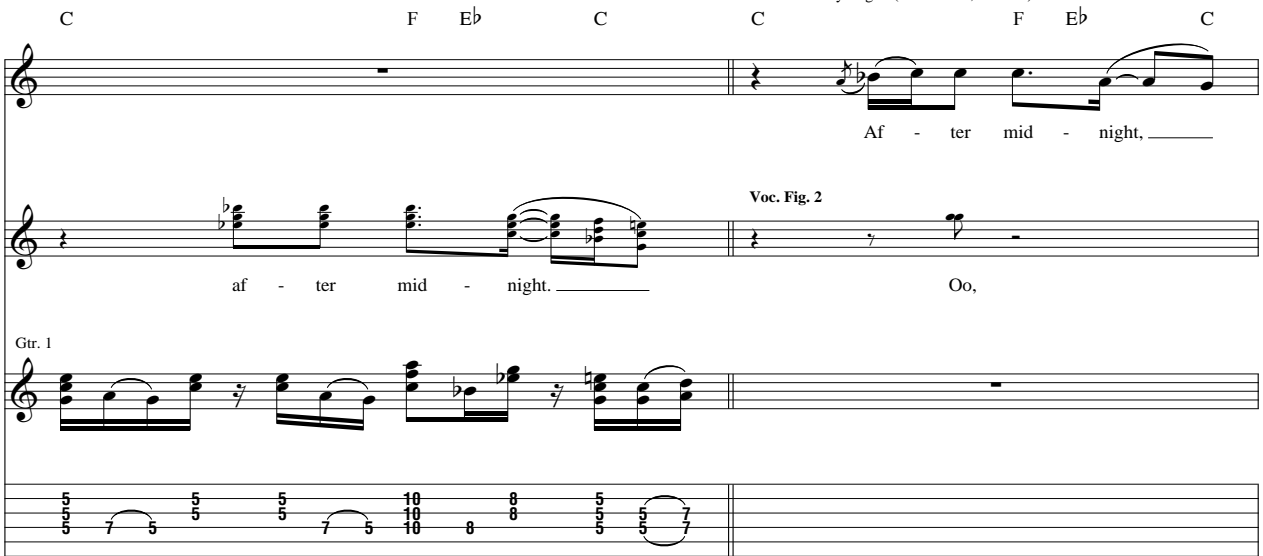
C F Eb C C F Eb C

Af - ter mid - night, _____

Voc. Fig. 2

af - ter mid - night. _____ Oo,

Gtr. 1

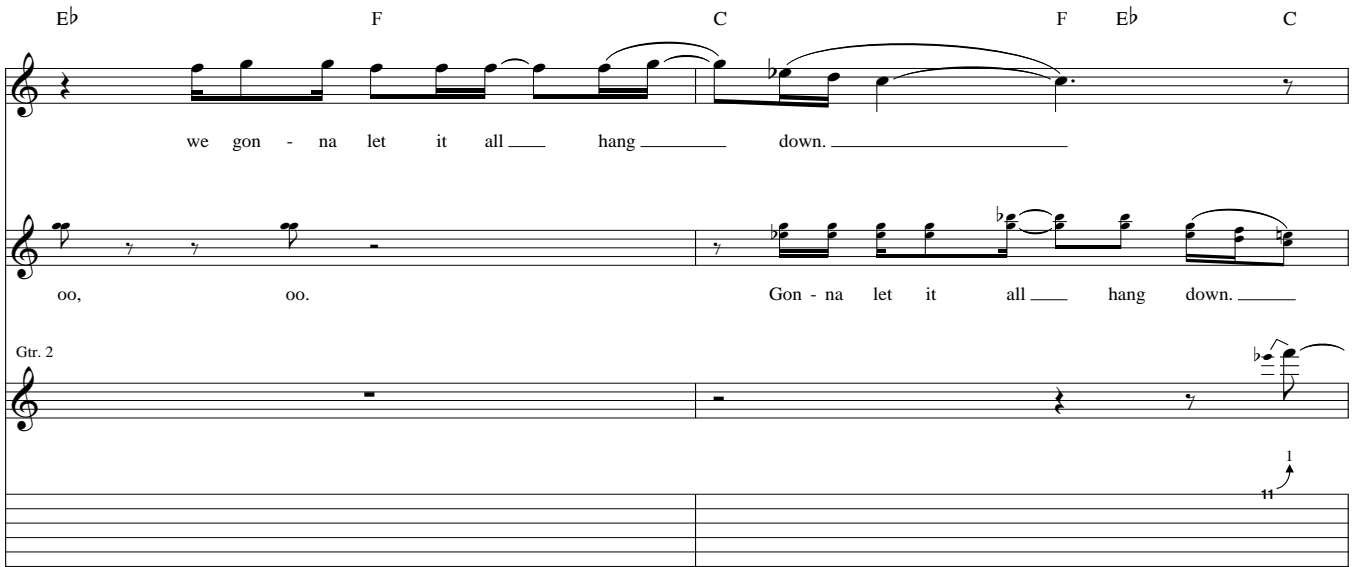


Eb F C F Eb C

we gon - na let it all hang down. _____

oo, oo. Gon - na let it all hang down. _____

Gtr. 2



F Eb C Bkgd. Voc.: w/ Voc. Fig. 2 (till fade) F Eb C

End Voc. Fig. 2

Gon - na let it all hang down.)

Eb F C F Eb C F Eb C

we gon' let it all hang down.

Gtr. 2 tacet

F Eb C Eb F

Af - ter mid - night, we're gon - na let it all hang

Begin fade

C F Eb C Eb F Eb C F Eb C

down. Af - ter mid - night,

Gtr. 2

Gtr. 2 tacet

Eb F C F Eb C

we gon - na let it all hang down.

Fade out

from Pink Floyd - *The Wall*

Another Brick in the Wall, Part 2

Words and Music by Roger Waters

Gtr. 3: Drop D tuning:
(low to high) D-A-D-G-B-E

Chorus

Moderately ♩ = 104

2nd time, Gtrs. 1 & 2: w/ Rhy. Fill 1
Dm

We don't need no education.

Rhy. Fig. 1

*Gtrs. 1 & 2 (clean)

mf

TAB: 5 7 7 5 7 5 7 5

*Composite arrangement

Riff A

**Gtr. 3 (dist.)

mp

†w/ octaver

1/2

TAB: 5 7 7 5 7 7

**Two gtrs. arr. for one.

***2nd time, lead voc. doubled one octave higher by childrens' chorus.

†Set for one octave higher.

End Rhy. Fig. 1

End Riff A

(7)

Rhy. Fill 1
Gtrs. 1 & 2

2

Gtr. 3

Gtr. 3: w/ Riff A

Gtrs. 1 & 2

Gtr. 3

Gtr. 1

Gtr. 2

Gtr. 3

Hey, teach-er, leave $\left\{ \begin{array}{c} \text{them} \\ \text{us} \end{array} \right\}$ kids a - lone. .

[illegible]

3

Gtr. 3 tacet
Dm

Gtr. 1
 Musical staff and fretboard diagram for the first guitar part. The fretboard diagram shows fret positions (5, 6, 7, 8, 9, 10) and string mutes (X) across the strings.

Gtr. 2
 Musical staff and fretboard diagram for the second guitar part. The fretboard diagram shows fret positions (5, 6, 7, 8, 9, 10) and string mutes (X) across the strings.

F C

All in all, — it's { just } an - oth - er brick in the

Gtr. 1

Gtr. 2

Gtr. 3

mf
*w/ phaser

*Set for slow rate w/ heavy depth.

2.

Gtrs. 1 & 2 tacet

Dm

wall.

Gtr. 4 (slight dist.)

mf

Gtr. 1

Gtr. 2

Gtr. 3

Guitar Solo

Gtr. 3 tacet

*Dm

C5

Dm

Gtr. 4

*Chord symbols reflect overall harmony.

C5 Dm C5

12 (12) 10 9 12 10 12 12 10 10 12 10 10 12 10 12 10

rake 1

Dm Am7/D

(10) (10) 12 13 (13) 13 13

rake 1/4

Dm7

13 (13) (13) 13

2 2 1/2

Am7/D

12 10 10 13 10 12 12 (12) 10 12 10 12 10 10 12 10 12 12 10 8 10 8 10 8

1 1/4

Dm G/D

10 8 10 8 10 0 5 7 5 6 5 7 7 5 7 5 7 7 5 6 (6)

1/4 1

Dm7

13 (13) 13 (13) (13) rake - | 15 15 0 x

G/D Dm

(15) (15) (15) x 13 10 6/15 13 x 15 (15) (15) (15) (15) (15) (15) (15) 15 (15) 15

*Note on 2nd string sounds my bumping the string when executing the vibrato on 1st string; don't pick.

C/D

19 19 20 (20) 20 17 20 17 10 10

Bb/D C/D

10 (10) 12 x x x 6/8 7/9 8 x 6 7 7 8 (8) 5 (6) 5 x x 10 10 x x

Dm N.C. **17**

12 x x x x 10 8 10 8 10

Begin fade
Gtr. 4 tacet
(Drums, misc. spoken voices & dial tone)

Fade out

from Jethro Tull - *Aqualung*

Aqualung

Words and Music by Ian Anderson and Jennie Anderson

Gtr. 2 chords:

(B \flat) 13331 (C) 13331 (D) 13331 5fr (E \flat) 13331 6fr (D \flat) 13331 4fr (A \flat) 133211 4fr (B) 13331

(E m) 12 (D open) 132 (A) 123 (A m) 231 (C open) 32 1 (Dsus4) 134 (Dsus $\frac{2}{4}$) 3

Gtr. 1 chords:

D \flat 5 134 Eb5 134 F5 134

Gtr. 2: Capo III

Intro

Moderately $\text{♩} = 120$

*G m

N.C.

G m

N.C.

Gtr. 1 (elec.)

f w/ dist.

T A B

5 3 6 3 4 3 5 3 6 3 4 3

*Chord symbols reflect implied harmony.

Verse
G m

** (B \flat)

Rhy. Fig. 1

(C)

Gtr. 2 (acous.)

mp

1., 2. Sit - ting on a park bench, eye - ing lit - tle girls with —

Riff A

5 3 6 3 4 3 6 4 6 4 6 4 (6 4) 8 8 8

**Symbols in parentheses represent chord names respective to capoed guitar and do not reflect actual sounding chords.

End Rhy. Fig. 1

(D) (C) (D) (C) (D) (E \flat) (B \flat) (C) (B \flat) (E \flat) (D \flat) (A \flat) (B)

— bad in - tent. *Laughter.*

End Riff A

10 8 10 8 10 8 6 8 6 8 4 4 6 6 6 6 4 4 4 7 7 7 5

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Gtr. 1: w/ Riff A (3 times)

Gtr. 2: w/ Rhy. Fig. 1

(Em)

* D^b
(B^b)

E^b
(C)

F
(D)

E^b F
(C) (D)

Rhy. Fill 1

End Rhy. Fill 1

Gtr. 2



*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chords.

E^b F G^b D^b
(C) (D) (E^b) (B^b)

E^b D^b G^b
(C) (B^b) (E^b)

E B D
(D^b) (A^b) (B)

Gtr. 2: w/ Rhy. Fill 1
Gm
(Em)



Gtr. 2: w/ Rhy. Fig. 1

D^b
(B^b)

E^b
(C)

F
(D)

E^b F
(C) (D)

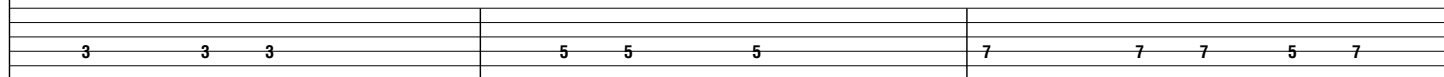


Riff A1

Gtr. 3 (elec.)



f
w/ dist.



E^b F G^b D^b
(C) (D) (E^b) (B^b)

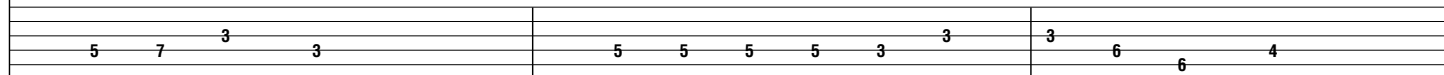
E^b
(C)

D^b G^b
(B^b) (E^b)

E B D
(D^b) (A^b) (B)



End Riff A1



Gtr. 2: w/ Rhy. Fill 1
Gtr. 3 tacet

Gm
(Em)

Gtr. 2: w/ Rhy. Fig. 1 (1st 5 meas.)
Gtr. 3: w/ Riff A1

D^b
(B^b)

E^b
(C)



F (D) E \flat (C) F (D) E \flat (C) F (D) G \flat (E \flat) D \flat (B \flat) E \flat (C) D \flat (B \flat) G \flat (E \flat)

bro - ken luck. Oh, Hey, Aq - ua - lung.

To Coda

Bridge

E (D \flat) B (A \flat) D (B) Gm (Em) F \sharp (D \sharp) F (D) F \sharp (D \sharp) F (D) F \sharp (D \sharp)

Sun streak - ing cold, an

Gtr. 2 Rhy. Fig. 2

*Capoed fret is "0" in tab.

**w/ tone filter, next 43 1/2 meas.

F (D) F \sharp (D \sharp) F (D) F \sharp (D \sharp) C (A) C \sharp (A \sharp) C (A) C \sharp (A \sharp) Cm (Am) C \sharp (A \sharp) Cm (Am) C \sharp (A \sharp)

old man wand' - ring lone - ly. Tak - ing time the

Gm (Em) Gm7 (Em7) Gm (Em) F (D) F \sharp (D \sharp) F (D) F \sharp (D \sharp) F (D) F \sharp (D \sharp) F (D) Gm7 (Em7)

on - ly way he knows.

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2

Gm (Em) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2) C (A) C7#sus2 (A7#sus2) C (A) C7#sus2 (A7#sus2)

Leg — hurt - ing bad, — as he bends to pick — a dog - end. He

*Sung behind the beat.

Cm (Am) C#sus2 (A#sus2) Cm (Am) C7#sus2 (A7#sus2) Gm (Em) Gm7 (Em7) Gm (Em) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) Gm7 (Em7)

goes down to the bog — and — warms — his — feet.

F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) Gm7 (Em7)

Gtr. 2

0 2 2 2 2 0 2 2 2 0 2 2 2 2 0

Gtr. 2: w/ Rhy. Fig. 2 (2 times)

Gm (Em) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2)

Feel - ing a - lone, — the ar - my's up — the — road. —

C (A) C7#sus2 (A7#sus2) C (A) C7#sus2 (A7#sus2) Cm (Am) C#sus2 (A#sus2) Cm (Am) C7#sus2 (A7#sus2) Gm (Em) Gm7 (Em7) Gm (Em)

— Sal - va - tion a — la mode — and a cup of

F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) Gm7 (Em7) Gm (Em) F#sus2 (D#sus2)

tea. Aq - ua - lung, my

F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2) C (A) C7#sus2 (A7#sus2) C (A) C7#sus2 (A7#sus2)

friend, — don't you start a - way — un - eas - y. You

Chords: Cm (Am), Csus2 (Asus2), Cm (Am), C7sus2 (A7sus2), Gm (Em), Gm7 (Em7), Gm (Em), F (D), Fsus2 (Dsus2), F (D), Fsus2 (Dsus2), F (D), Fsus4 (Dsus4), F (D), Gm7 (Em7)

poor old sod, — you see it's on - ly me.

Chords: Fsus2 (Dsus2), F (D), Fsus2 (Dsus2), F (D), Gm7 (Em7)

Gtr. 2

Fast ♩ = 176

Chords: Gm (Em), F (D), Fsus2 (Dsus2), F (D), Gm (Em), Gm11 (Em11)

Do you still re - mem - ber De - cem - ber's fog - gy freeze, — when the

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 2: w/ Rhy. Fig. 3

Chords: Gm (Em), F (D), Fsus2 (Dsus2), F (D), Gm (Em), Gm11 (Em11)

ice that clings — on — to your beard — was scream - ing ag - o - ny? — Hey! Then you

*w/ out tone filter

Chords: Gm (Em), F (D), Fsus2 (Dsus2), F (D), Gm (Em)

snatch your rat - tl - ing last — breaths with deep sea div - er sounds — and the

Gtr. 2

Cm (Am) F (D) F#sus2 (D#sus2)

flow - ers bloom like mad - ness in the spring.

F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) Gm7 (Em7) Gm (Em)

Sun streak - ing

F (D) F#sus2 (D#sus2) F (D) C (A) C7sus2 (A7sus2) Cm (Am)

cold, an old man wand' - ring lone - ly, tak - ing time the

Gm (Em) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2)

on - ly way he knows.

End Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 4

Gm (Em) F (D) F#sus2 (Dsus2) F (D) C (A) C7sus2 (A7sus2)

Leg hurt - ing bad, ___ as he bends to pick ___ a dog - end. He

Cm (Am) Gm (Em) F (D) F#sus2 (Dsus2) F (D) F#sus4 (Dsus4) F (D) F#sus2 (Dsus2)

goes down ___ to the bog ___ and warms ___ his ___ feet.

F (D) F#sus4 (Dsus4) F (D) F#sus2 (Dsus2) Gm (Em)

Whoa, ho, ho, ___ no. ___ Feel - ing a - lone, ___

Gtr. 2 Rhy. Fig. 5

F (D) F#sus2 (Dsus2) F (D) C (A) C7sus2 (A7sus2)

the ar - my's up ___ the ___ road. ___ Sal -

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 4 (last 4 meas.)

Cm (Am) Gm (Em) F (D) F#sus2 (Dsus2)

va - tion a ___ la mode ___ and a cup of tea. ___

Gtr. 2: w/ Rhy. Fig. 5

F (D) F#sus4 (Dsus4) F (D) F#sus2 (Dsus2) Gm (Em) F (D) F#sus2 (Dsus2)

Aq - ua - lung, my friend, don't ___ you

Gtr. 2: w/ Rhy. Fig. 4 (last 4 meas.)

F (D) C (A) C7sus2 (A7sus2) Cm (Am)

start a - way un - eas - y. You poor old sod, ___ you ___

Gm (Em) F (D) F#sus2 (Dsus2) F (D) F#sus4 (Dsus4) F (D) F#sus2 (Dsus2)

— see it's on — ly me, — me. —

(D open)

Gtr. 2

Gtr. 1

Oh, — ho, — ho, — oh,

7

Interlude

(Em) (D open)

no. —

6 8 10 (10) 3 2 3 2 3 3

(A)

*Gtrs. 1 & 3

*Composite arrangement

3 5 3 5 6 7 3 3 5 7 5 5 3

(Am) (Em)

fdbk. let ring fdbk.

3 4 5 (5) 3 3 3 (3)

Gtr. 3 tacet
(D open)

Gtr. 1

let ring -----|

3 5 3 5 7 5 5 5 | 5 7 5 7 5 5 | 7 5 7 5 7 5 7 6 8 (8) 6 5 7

Gtr. 2: w/ Rhy. Fig. 6 (3 1/2 times)

(D open) (Dsus4) (D open) Gm (Em) Eb (C)

let ring -----|

F (D) Gm (Em) Eb (C)

let ring -----|

F (D) Gm (Em) Eb (C)

let ring -----|

F (D) Gm (Em) Eb (C)

let ring -----|

(D open) (Dsus4) (D open) (Dsus4) (D open) Gtr. 2 Gtr. 1

let ring -----|

Bridge
A tempo

Gtr. 1 tacet
Gtr. 2: w/ Rhy. Fig. 2 (1 1/2 times)

Gm (Em) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2)

Dee, — dee, dee, dee, — dee, dee, dee, dee, — dee, dee. —

C (A) C7sus2 (A7sus2) C (A) C7sus2 (A7sus2) Cm (Am) C#sus2 (A#sus2) Cm (Am) C7sus2 (A7sus2) Gm (Em) Gm7 (Em7) Gm (Em)

Dee, dee, dee, dee, dee, dee, — dee, dee, dee, dee. —

F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) Gm7 (Em7) Gm (Em) F#sus2 (D#sus2)

Aq - ua - lung, my

F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2) C (A) C7sus2 (A7sus2) C (A) C7sus2 (A7sus2)

friend, — don't you start a - way — un - eas - y. You

Cm (Am) Gm (Em) F (D) F#sus2 (D#sus2) F (D)

poor old sod, — you see it's on - ly me, yeah. —

Gtr. 2

F#sus2 (D#sus2) F (D) F#sus4 (D#sus4) F (D) F#sus2 (D#sus2) F (D) F#sus2 (D#sus2) F (D) Gm7 (Em7)

Hmm. —

Interlude

Gtr. 2 tacet
Gm

N.C.

Gm

N.C.

Gtr. 1

Musical notation for the Interlude section. It features a guitar part (Gtr. 1) in G minor with a key signature of two flats and a 3/4 time signature. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This is followed by a whole rest. The notation is repeated. The bass line consists of a sequence of fret numbers: 5, 3, 6, 3, 4, 3. Wavy lines indicate bends or vibrato on the notes Bb4 and C5 in the melody.

⊕ Coda

Outro

Gtr. 2 tacet
Gm

N.C.

Gtr. 1

Musical notation for the Coda and Outro section. It features a guitar part (Gtr. 1) in G minor. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This is followed by a whole rest. The notation is repeated. The bass line consists of a sequence of fret numbers: 5, 3, 6, 3, 4, 3. Wavy lines indicate bends or vibrato on the notes Bb4 and C5 in the melody.

Gm

N.C.

Gm

Musical notation for the section following the Coda/Outro. It features a guitar part (Gtr. 1) in G minor. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This is followed by a whole rest. The notation is repeated. The bass line consists of a sequence of fret numbers: 5, 3, 6, 3, 4, 3. Wavy lines indicate bends or vibrato on the notes Bb4 and C5 in the melody. The section ends with a 3/4 time signature change and the text "(cont. in slashes)".

(cont. in slashes)

Free time

D \flat 5

E \flat 5

F5

Gtr. 1

Musical notation for the Free time section. It features a guitar part (Gtr. 1) in G minor. The melody consists of eighth notes: G4, A4, Bb4, C5, Bb4, A4, G4. This is followed by a whole rest. The notation is repeated. The bass line consists of a sequence of fret numbers: 5, 3, 6, 3, 4, 3. Wavy lines indicate bends or vibrato on the notes Bb4 and C5 in the melody. The section ends with a 3/4 time signature change and the text "(cont. in slashes)".

Whoa, oh, _____ oh, Aq - ua - lung. _____

Gtr. 3

8 10 12

from Michael Jackson - *Thriller*

Beat It

Words and Music by Michael Jackson

Tune down 1/2 step:
(low to high) E \flat -A \flat -D \flat -G \flat -B \flat -E \flat

Intro

Moderately fast $\text{♩} = 140$

N.C.(A \flat 5) (F5) (A \flat 5) (E \flat 5) (Drums) **5**

Gtr. 1 *Em D Em D

Gtr. 2 Riff A End Riff A

*Chord symbols reflect implied harmony.

Em D Em D

Verse

Gtr. 2 tacet

E5

D5

E5

D5

1. They told him, "Don't you ev - er come a - round here. Don't wan - na see your face, you bet - ter
2. They're out to get you, bet - ter leave while you can, don't wan - na be a boy, you wan - na

Gtr. 1

Rhy. Fig. 1

dis - ap - pear." The fire's in their eyes, and their words are real - ly clear, so
be a man. You wan - na stay a - live, bet - ter do what you can, so

C5

D5

beat it. Just beat it. oh! You bet - ter run; you bet - ter
beat it. Just beat it, You have to show them that you're

Gtr. 1: w/ Rhy. Fig. 1 (1st 7 meas.)

E5

D5

E5

D5

do what you can. Don't wan - na see no blood; don't be a ma - cho man. You
real - ly not scared, you're play - ing with your life, this ain't no truth or dare, oh! They'll

End Rhy. Fig. 1 Riff B

Gtr. 3 (clean)

mf

P.M. -----

E5

D5

do what you can. Don't wan - na see no blood; don't be a ma - cho man. You
real - ly not scared, you're play - ing with your life, this ain't no truth or dare, oh! They'll

End Riff B

P.M. -----

Gtr. 3: w/ Riff B

C5 D5 E5 D5

wan - na be tough, bet - ter do what you can, so beat it. But you
kick you then they beat you then they'll tell you it's fair, so beat it. But you

Chorus

Gtr. 3 tacet
3rd time, Gtr. 4: w/ Fill 1

Em D

wan - na be bad. Just beat it, (Beat it, beat it, beat it.) No

Gtr. 1

0 3 2 5 2 2 4 2 5 5 0

Gtr. 3

Gtr. 2
divisi
P.M. ----- 4

0 2 0 2 4 0 3 2 5 2 2 4 2 5 5 0

Gtrs. 1 & 2: w/ Riff A (last 2 meas.)

1st time, Gtrs. 1 & 2: w/ Riff A (2 times)
2nd & 3rd times, Gtrs. 1 & 2: w/ Riff A (3 times)

Em D Em

one wants to be de - feat - ed, show - in' how funk - y strong

D Em D

is your fight. It does - n't mat - ter who's wrong or right. Just

Fill 1

Gtr. 4

8va hold bend (22) P.S. steady gliss. 24 16 7

1.

Em D Em D

beat it. (Beat it. Just beat it. Beat it. Just beat it. Beat it. Just beat it. Beat it. Oh! Oh!)

2.

2nd time, w/ ad lib voc. (till fade)
2nd time, Gtrs. 1 & 2: w/ Riff A

Em D Em D

beat it, (Beat it, beat it. beat it.) No one wants to be de-feat-ed, show -

To Coda

Em D Em D

- in' how funk-y strong is your fight. It does-n't mat-ter who's wrong or right. Just

Bridge

E5 D5

beat it. Beat it.

Gtr. 2 Riff C End Riff C

0 0 0 0 0 0 0 0 0 0

*w/ echo set for quarter-note regeneration w/ 3 repeats, next 12 meas.

Gtr. 2: w/ Riff C (2 3/4 times)

E5 D5

Beat it. Beat it.

E5

Gtr. 1 Riff D End Riff D

X X 12 X X 12 14 X X 12 X X 12 14

E5 D5

*T w/ bar rake - 1 P.H. 1 1/2 -1 w/ bar -2 1/2 -1/2

*Slide up fretboard with tapping finger.

E5 D5

grad. bend P.H. ----- 1

Pitch: E F# E F# E

E5 D5

T T

C5 D5

T T T T T T T T T T T T

*D.S. al Coda
(take 2nd ending)*

E5 D5

8va ----- 1 hold bend

♩ Coda

Outro-Chorus

Em D

beat it, (Beat it, beat it. beat it.) No ____

Gtrs. 1 & 2

2nd time, Begin fade

Em D Em

— one wants to be de - feat - ed, show - in' how funk - y strong —

D Em D

— is your fight. It does - n't mat - ter who's — wrong or right. Just

Fade out

Gtrs. 1 & 2: w/ Riff A (1st 3 meas.)

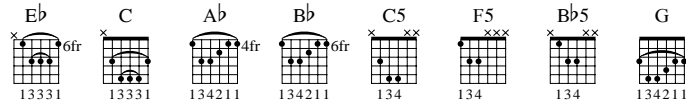
Em D Em

beat it, (Beat it, beat it. beat it.) No — one wants to be de - feat -

from The Rolling Stones - *Sticky Fingers*

Brown Sugar

Words and Music by Mick Jagger and Keith Richards



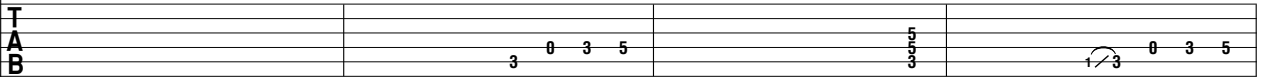
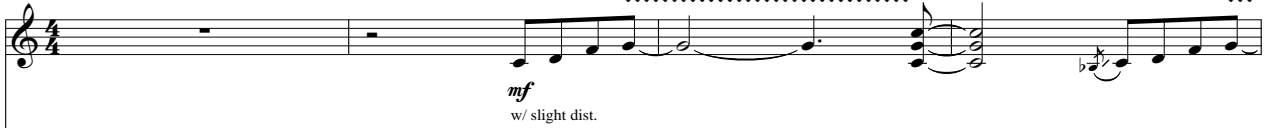
Gtr. 1: Open G tuning:
(low to high) D-G-D-G-B-D

Intro

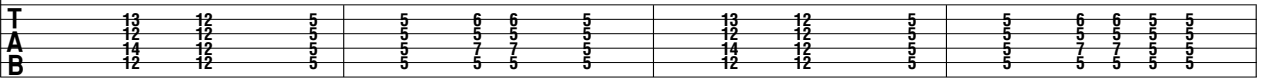
Moderately fast ♩ = 128

N.C. C/G G C F/C C C/G G C F/C C

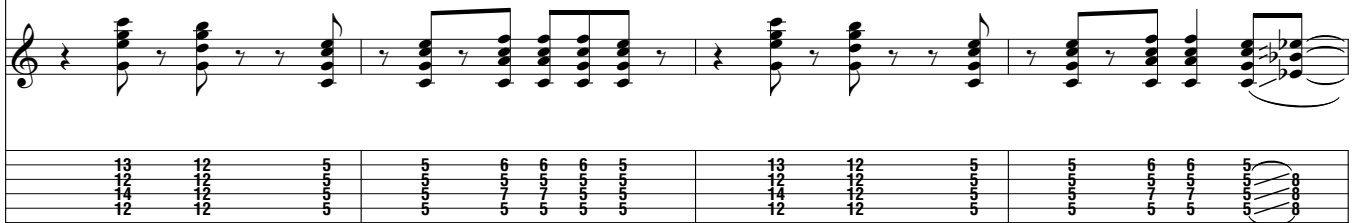
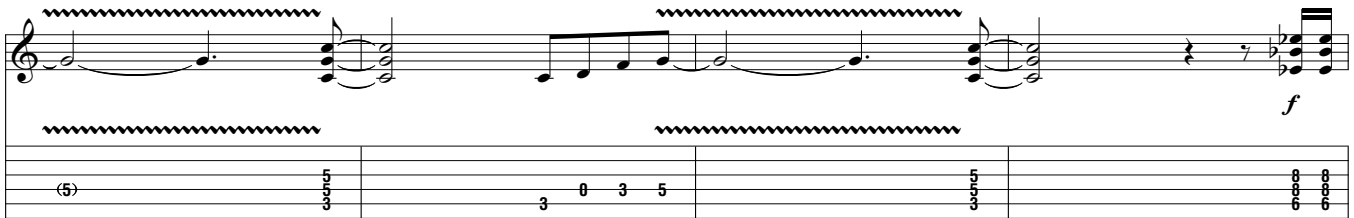
Gtr. 2 (elec.)



Gtr. 1 (elec.)



C/G G C F/C C C/G G C F/C C E♭5



*E \flat C A \flat B \flat C E \flat

Rhy. Fig. 1A End Rhy. Fig. 1A

Gtr. 3 (acous.) *mf*

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

8 10 10 8 X 5 5 7 7 5 X 6 8 6 10 8 X 7 7 7 5 X 8

6 6 6 6 X 3 3 3 3 X 4 4 4 6 6 X 3 3 3 3 X 6

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

C A \flat B \flat C C5

Rhy. Fig. 2A End Rhy. Fig. 2A

1. Gold _

Rhy. Fig. 2 End Rhy. Fig. 2

8 10 10 8 X 8 5 7 7 5 X 6 8 6 10 8 X 7 7 7 5 X 8

6 6 6 6 X 3 3 3 3 X 4 4 4 6 6 X 3 3 3 3 X 6

let ring -----|

C5

G

C

G

End Rhy. Fig. 4A

Brown sug - ar, how come you taste so good, __ now? ____

End Rhy. Fig. 4

The musical score for "The Rose Tree" is presented in three staves. The top staff is a treble clef melody. The middle staff is a guitar accompaniment with a capo on the 5th fret, indicated by a wavy line and the number 5. The bottom staff is a bass line. The key signature changes from C major to one flat (F major or D minor) after the first measure. The tempo is marked as 1/4. The score includes various musical notations such as notes, rests, and bar lines.

C

Eb

End Rhy. Fig. 5A

[illegible]

End Rhy. Fig. 5

[illegible]

Interlude

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

* Eb

C

A^b

B^b

C

2. Drums _

Gtr. 1

*Chord symbols reflect basic harmony.

Verse

Gtrs. 2 & 3: w/ Rhy. Figs. 3 & 3A

C

F

C

__ beat-ing, cold En-glish blood runs hot. __ La - dy of the house won-d'rin' where it's gon-na stop. House _

B^b

C

G

__ boy knows _ that he's do-in' all right. _ You __ should - a heard him just __ a-round mid - night.

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A

G

C

G

Brown sug - ar, how come you taste so good, __ now?

Rhy. Fig. 6 End Rhy. Fig. 6

C Eb

Brown sug - ar, just like a young girl should, _ now. Yeah!

Sax Solo

*Gtrs. 2 & 3: w/ Rhy. Figs. 1 & 1A (3 times)

Eb C Ab Bb C Eb *Play 3 times*

*2nd & 3rd times the first chord of Rhy. Fig. 1 is not struck but tied over from previous measure.

Eb C Ab Bb C

Gtr. 3

Ah, _____

Gtr. 2

Gtr. 1

Chorus

Gtr. 1: w/ Rhy. Fig. 6

Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A

G C G

good old brown sug - ar, how come you taste so good, babe? Ah, _____

(Brown sug - ar.)

G C

Gtr. 3

_____ got me feel-in' now, you brown sug- ar, just like a black girl should, _ yeah. 3. Now, _____

Gtr. 2

Gtr. 1

Verse

Gtr. 3; w/ Rhy. Fig. 3A

C F C

_____ I bet your ma - ma was a tent show queen, _ and _____ all her boy-friends were sweet six - teen, _ I'm _

Gtr. 2

Gtr. 1

B \flat C G

no school - boy, but I know what I like. You should have heard me just a-round mid - night.

Chorus

Gtr. 1: w/ Rhy. Fig. 6
Gtrs. 2 & 3: w/ Rhy. Figs. 4 & 4A (2 times)

C G

Brown sug - ar, how come you taste so good, babe? Ah, ba - by, brown sug - ar, just like a young girl should, yeah.

Gtr. 1

Outro

Gtr. 2: w/ Rhy. Fig. 4
Gtr. 3: w/ Rhy. Fig. 4A (6 times)

C G

I say yeah, -

let ring - 4

C

G

— yeah, _ yeah, — woo! _

Gtr. 2

The first staff of music is written in treble clef and 4/4 time. It consists of four measures. The first measure contains a half note chord of G4 and B4, followed by a quarter rest. The second measure contains a half note chord of G4 and B4, followed by a quarter rest. The third measure contains a half note chord of G4 and B4, followed by a quarter rest. The fourth measure contains a half note chord of G4 and B4, followed by a quarter rest.

(10)	12	14	15	14	15	14	12	14	5	7	5	7	5	7	5	7
10	10	10	10	10	10	10	10	10	5	7	5	7	5	7	5	7

C

G

[illegible]

C

G

The first system of the musical score for 'The Rose Tree' is shown. It consists of a treble clef staff with a key signature of one flat (B-flat) and a 3/4 time signature. The melody is written in a simple, folk-like style. Below the staff, there are three lines of numbers indicating fingerings or positions for a stringed instrument. The first line shows the sequence of notes: 3, 3, 5, 3, 5. The second line shows the sequence: 3, 3, 5, 3, 5. The third line shows the sequence: 8, 8, 10, 8, 10. The numbers are placed below the staff, with some numbers having arrows pointing to specific notes in the melody.

G

C

[illegible]

Gtr. 1

The image shows a musical score for the song "The Rose Tree". The score is written for a guitar, with a treble clef staff for the melody and a six-string staff for the accompaniment. The time signature is 2/4. The melody is composed of eighth and quarter notes, while the guitar accompaniment features a mix of eighth, quarter, and half notes, often with a 'chordal' texture. The piece concludes with a double bar line and a repeat sign.

from The Doobie Brothers - *The Captain and Me*

China Grove

Words and Music by Tom Johnston

Intro

Moderately ♩ = 142

*E

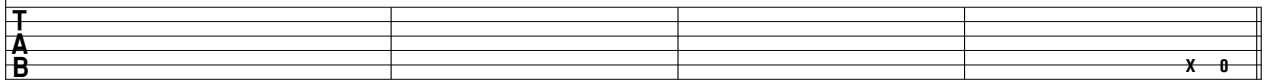
D

C[#]m

A

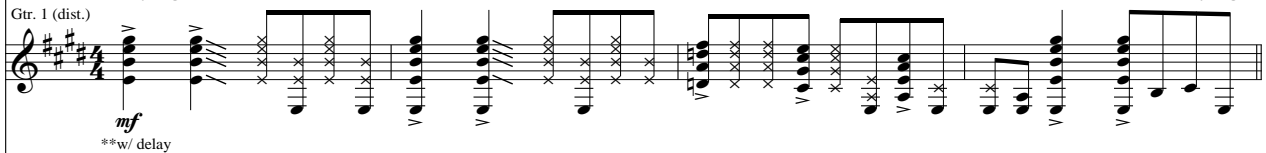
E

Gtr. 2 (slight dist.)

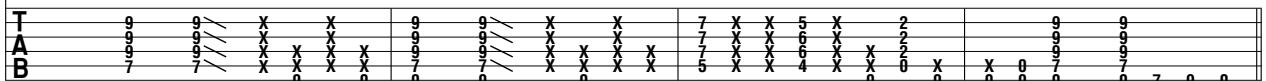


Rhy. Fig. 1

Gtr. 1 (dist.)



End Rhy. Fig. 1



*Chord symbols reflect overall harmony.

**Set for quarter-note regeneration w/ 2 repeats.

1., 2.

Rhy. Fig. 2A

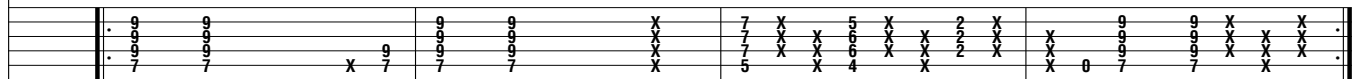
D

C[#]m

A

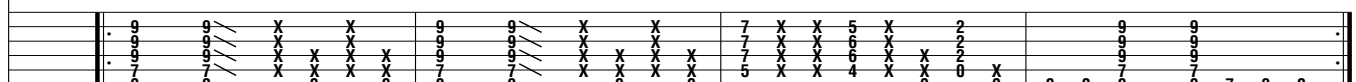
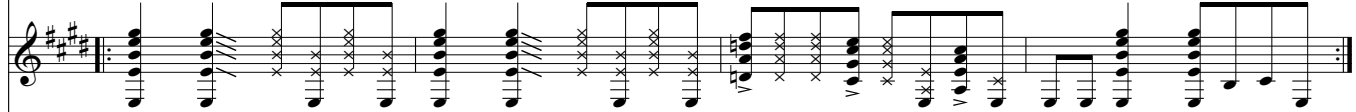
E

End Rhy. Fig. 2A



Rhy. Fig. 2

End Rhy. Fig. 2



3.

D C#m A

1. When the

P.M. ---

Verse

Gtrs. 1 & 2: w/ Rhy. Figs. 2 & 2A (2 times)

2nd time, Gtr. 1: w/ Rhy. Fill 1

E D C#m A E

sun comes up on a sleep-y lit-tle town down a-round San An-tone, and the
 preach-er and the teach-er, Lord, they're a cau-tion, they are the talk of the town. When the

D C#m A E

folks are ris-ing for an-oth-er day 'round a-bout their homes. The
 gos-sip gets to fly-in' and they ain't ly-in', when the sun go fall-in' down. They

Rhy. Fill 1
 Gtr. 1

Pre-Chorus

2nd time, Gtr. 2: w/ Rhy. Fill 2

C#m

B

E/B

B

A7

A#7 B7 C7



peo-ple of the town are strange —
say that the fath-er's in - sane —

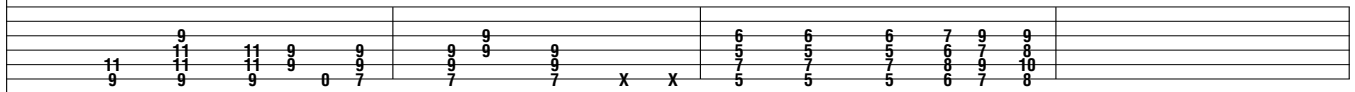
and they're proud of where — they came. —
and dear Mis - ses Per - kin's a game. —

Gtr. 2



mp

mf



Gtr. 1



Chorus

E

D5

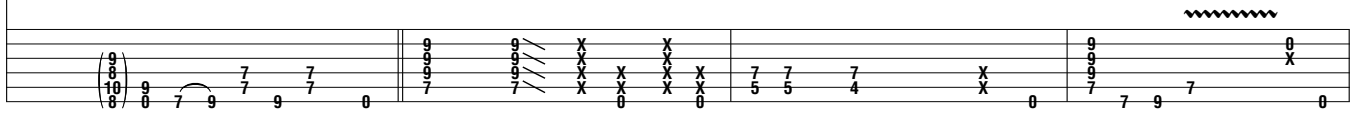
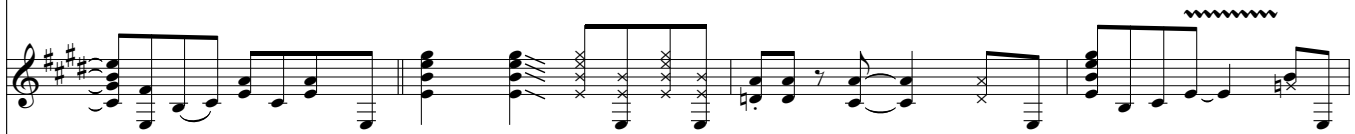
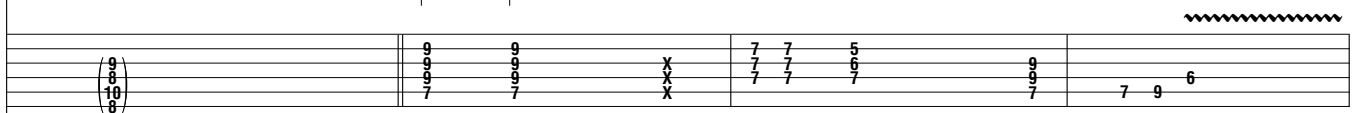
A/C#

E

2nd & 3rd times, Gtr. 3: w/ Fill 1



Well, you're talk - ing 'bout Chi - na Grove, — whoa, ho, ho. —
We're talk - ing 'bout the Chi - na Grove. —



*Bkgd. gang vocs., next 5 meas.

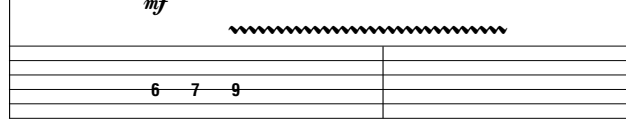
Rhy. Fill 2

Gtr. 2



Fill 1

Gtr. 3 (slight dist.)



2nd time, Gtr. 3: w/ Fill 1
 3rd time, Gtr. 1: w/ Fill 2
 3rd time, Gtrs. 2 & 3: w/ Fill 2A

D5 A/C# E D5 A/C# E5

Chi - na Grove. ____
 Whoa, ho. ____ Chi - na Grove.) _

P.M.

1. 2.

N.C.

N.C.

G#m

B

Bridge

C#m

F#m7

2. Well, the

But ev - 'ry day ____ there's a new thing - com-in', the
 (Ooh, _____)

dist. off

P.M.

Fill 2
 Gtr. 1

Fill 2A
 Gtr. 3

Gtr. 2
divisi

*Gtr. 3 notated to left of slash.

F#sus4

F#

G#m

B

C#m

And though it's a part of the Lone Star State, _
(Ooh, _____)

P.M.

F#m7

C#m

A

D/A

A

peo-ple don't seem _ to care, _
ooh, ooh.)

they _ just keep on look - ing to the East. _

let ring -----

let ring -----

G/E E G/E E D E D C#m A

E G/E E G/E E

D C#m A E G/E E G/E

E D E D C#m A E

Interlude

Gtr. 3 tacet

C#m

Gtr. 2 B E B A A#7 B7 C7

N.C. D.S. al Coda

Coda

E N.C.

A D6 A D A D6 A D

That _ case, _ I'll go un - der - ground, _ get _ some heav-y rest.

Rhy. Fig. 2 End Rhy. Fig. 2

let ring -----4

A D6 A D A D6 A D

Nev - er _ have to wor - ry a - bout what is worst _ and what is best, _ Jih!

let ring ---4

Chorus

A D6 A D6 A D6 A D6

Oh, oh, dom - i - no. All right. Roll me o - ver, Ro - me - o. There _ you go. _

Rhy. Fig. 3 End Rhy. Fig. 3

Gtr. 2 (clean) *mf*

Gtr. 1 Rhy. Fig. 4

Gtr. 2: w/ Rhy. Fig. 3 (2 times)

A D6 A D6 A D6 A D6

Lord, have mer-cy. I said, oh, oh, dom-i - no.

Gtr. 1

End Rhy. Fig. 4

let ring -----

The first system of music shows a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "Lord, have mer-cy. I said, oh, oh, dom-i - no." Above the vocal line, the chords A and D6 are indicated. Below the vocal line, there is a guitar line for Gtr. 1, which includes a "let ring" instruction. The guitar line is accompanied by a fretboard diagram showing fingerings for the notes.

A D6 A D6 A D6 A D6

Roll me o - ver, Ro-me - o. There_ you go. _ Say it a - gain. I said,

The second system of music continues the vocal line with the lyrics "Roll me o - ver, Ro-me - o. There_ you go. _ Say it a - gain. I said,". The chords A and D6 are indicated above the vocal line. The guitar line for Gtr. 1 includes a triplet of eighth notes and a "let ring" instruction. The fretboard diagram shows fingerings for the notes.

Bm7 E A D6 A D6

oh, _____ dom - i - no. _ I said,

Gtr. 2

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1

let ring -----

The third system of music features a vocal line with the lyrics "oh, _____ dom - i - no. _ I said,". The chords Bm7, E, A, and D6 are indicated above the vocal line. The guitar line for Gtr. 2 includes a "Rhy. Fig. 5" instruction, and the guitar line for Gtr. 1 includes a "let ring" instruction. The fretboard diagram shows fingerings for the notes.

Gtr. 2: w/ Rhy. Fig. 5

Bm7

E

A

D6

A

D6

oh, _____ dom - i - no. _____ Dig it!

Gtr. 1

let ring -----|

2 4 4 2 4 2 4 2 4 4 2 2 1 0 0 5 5 5 5 X X 7 7 X 5 5 5 5 X X 5 7 7 X 11

Interlude

A

D

A

D6

A

D

A

D6

A

*Gtr. 3

Riff A

End Riff A

mf

7 9 11 9 11 10 10 11 10 9 7 9 11 9 11 10 10 11 10

*Horns arr. for gtr.

Gtr. 1

Rhy. Fig. 6

End Rhy. Fig. 6

let ring -----|

10 X X 10 10 X 9 9 X 7 7 X 10 9 9 X 10 10 X 9 9 X 7 7 X 9 9 9 X X 11 10 X 9 10 X 7 7 X 11 9 10 X 10 10 X 9 10 X 7 7 X 10 10

Gtr. 1: w/ Rhy. Fig. 6

D

A

D6

A

D

A

D6

Gtr. 3

10 11 9 11 9 7

Gtr. 2

5 5 7 7 5 5 7 7 5 5 7 7 5 5 7 7

Gtr. 1: w/ Rhy. Fig. 2 (2 times)
Gtr. 2: w/ Rhy. Fig. 3 (4 times)
Gtr. 3 tacet

2. There's no need _ for ar - gu - ment.

There's no ar - gu - ment at all. _____

And if you nev-er hear from him,

that just means he ____ did - n't call. _

Rhy. Fig. 7

End Rhy. Fig. 7

Gtr. 1: w/ Rhy. Fig. 7 (2 times)

Or vi - ce ver - sa,

that depends _____

on wher - ev - er you're at.

Oh.

And if you nev-er hear from me, —

that just, uh, means I would rath - er not.

Hit it!

Gtr. 1: w/ Rhy. Fig. 4 (2 times)

Oh, oh, dom - i - no. All right.

Roll me o - ver, Ro-me - o. _____ There _ you go. _____

Gtr. 2

Rhy. Fig. 8

End Rhy. Fig. 8

sim.

Gtr. 2: w/ Rhy. Fig. 8 (4 times)

A D6 A D6 A D6 A D6

Lord, have mer-cy. I said oh, oh, dom - i - no.

A D6 A D6 A D6 A D6

Roll me o - ver, Ro - me - o. There _ you go. _ Yeah, all right, say it a-gain.

Bm7 E A D6 A D6

Oh, _ _ _ _ _ dom - i - no. _ _ _ Hey! Hey! I said

Gtr. 2 Rhy. Fig. 9 End Rhy. Fig. 9

Oh, _ _ _ _ _ dom - i - no. _ _ _ Hey! Hey! I said

Gtr. 1

Oh, _ _ _ _ _ dom - i - no. _ _ _ Hey! Hey! I said

Gtr. 2: w/ Rhy. Fig. 9

Bm7 E A D6

oh, _ _ _ _ _ dom - i - no. _ _ _

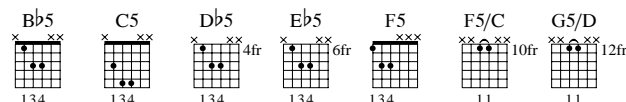
Gtr. 1

oh, _ _ _ _ _ dom - i - no. _ _ _

from Aerosmith - Aerosmith

Dream On

Words and Music by Steven Tyler



Intro

Moderately slow ♩ = 78

* Fm Cm Dm7b5 Dbmaj7#11 Fm Fsus4

Gtr. 1 (clean) Rhy. Fig. 1

*Chord symbols reflect implied harmony.

Fm Cm/Eb Dm7b5 Dbmaj7#11 End Rhy. Fig. 2

Fm Fsus4 Fm Bb9 Eb E°7

Fm

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Fm Cm Dm7b5 Dbmaj7#11 Fm Cm

1. Ev - 'ry time ____ that I look in the mir - ror, all these lines ____ in my

Dm7b5 Dbmaj7#11 Fm Cm Dm7b5 Dbmaj7#11

face get - tin' clear - er. The past ____ is gone. ____

Fm Cm Dm7b5 Dbmaj7#11

It went by like _____ dusk to dawn. _____

Dm7b5 Csus4 C Dm7b5 Dbmaj7#11 C Fm/C

Is - n't that the way? ____ Ev - 'ry-bod - y's got _ their dues ____ in life ____ to pay. _____

Gtr. 1

let ring - - - - -

4 4 3 3 4 4 3 3 6 5 6 5 6 5 6 5

*Gtr. 2 (clean)

mf
w/ fingers

3 3 4 4 5 5 5 5

*Harpischord arr. for gtr.

Pre-Chorus

Gtr. 2 tacet

C°7 C7 F5 Eb7sus2 Db Eb7sus2

Well, ____ I know no - bod - y knows where it comes _ and where _ it goes. _

Rhy. Fig. 3

w/ slight dist.

6 5 6 5 6 5 6 5 10 10 10 8 8 8 6 6 8 8

Gtr. 3 (slight dist.) Rhy. Fig. 3A

mf

5 5 6 6 6 6 10 10 6 6 4 4 6 6

*Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet

F5 Eb sus2 Db Eb sus2 Fm Cm

I know it's ev - 'ry-bod-y's sin. You've got to lose _ to know _ how to win. _

End Rhy. Fig. 3

End Rhy. Fig. 3A

*w/ clean tone

Dm7b5 Dbmaj7#11 Fm F sus4 Gtr. 4 tacet Fm

Gtr. 4 (slight dist.)

mf

1 3 4 1 2 3 1 3

Verse

Gtr. 1: w/ Rhy. Fig. 2 (4 times)

Fm Cm Dm7b5 Dbmaj7#11 Fm Cm

2. Half _ my life's in book's writ - ten pa - ges, lived and learned from

Dm7b5/F Dbmaj7#11 Fm Cm Dm7b5 Dbmaj7#11

fools and from sag - es. You know _ it's true. _

Fm Cm Dm7b5 Dbmaj7#11

All these things _ come back to you. _

Pre-Chorus

Gtr. 3: w/ Rhy. Fig. 3A (1st 2 meas.)

F5 Eb^bsus2 D^b Eb^bsus2

Sing with me, sing for the years, _ sing for the laugh - ter 'n' sing _ for the tears. ____

Gtr. 1 Rhy. Fig. 4

w/ slight dist.

F5 Eb^bsus2 Dm7^b5 D^b

Sing _ with me if it's just for to - day, _ may - be to - mor - row the good Lord will take you a - way. _

Gtrs. 3 & 4 Riff A

Gtr. 1 End Rhy. Fig. 4

C

End Riff A

Gtr. 4

Gtr. 1

Gtr. 3

Interlude

Gtrs. 3 & 4 tacet

Fm Fm(maj7) Fm9 Bbadd9 Eb13 E°7

Gtr. 1

let ring ----- 4 let ring ----- 4

4 4 6 6 6 6 6 6 5 8 6 5 6 8/13 13 8 6 8 6 6 8 6 6 X

Gtr. 2

let ring ----- 4 let ring ----- 4

4 4 5 5 4 5 3 3 5 3 5 3 5 3 3 5 3 5 3 6 10 6 10 6 10 6 10 6 10 6 10 7 10 7 10 6

Fm Fsus2 Fm(maj7) Fm9 Bbadd9 Eb13 E°7

Well,

let ring - 1/2 let ring ----- 4 let ring ----- 4

6 6 8 6 8 8 1/2 (8) 4 4 6 5 6 5 5 6 5 8 6 5 6 5 8 13 13 8 6 8 6 6 8 6 6 6 6

let ring - 4 let ring ----- 4 let ring ----- 4

6 5 4 6 8 8 3 5 3 3 5 3 5 3 5 3 5 3 3 5 3 3 6 10 6 10 6 10 6 10 6 10 7 10 7 10 6

Gtr. 1: w/ Rhy. Fig. 4

Gtr. 3: w/ Rhy. Fig. 3A (1st 2 meas.)

F5 Eb°sus2 Db Eb°sus2

Sing with me, sing for the years, — sing for the laugh - ter 'n' sing — for the tears. —

Gtr. 3: w/ Riff A

Gtr. 4: w/ Riff A (1st 2 meas.)

F5 Eb°sus2 Dm7b5 Db

Sing — with me if it's just for to - day, — may - be to - mor - row the good Lord will take you a - way. —

C5

Hey, oh. Mm.

Gtr. 4

6 5 5 8 8 10 10 10 8 10 8 10 8 11 8 10 8 10 8 10 8 X 11

Chorus

Gtr. 4 tacet

*Bb5 C5 Db5 Eb5

Gtr. 1

Dream on, 'n' dream on, dream your - self a dream come

Gtr. 3

1 1 3 3 4 4 4/6 6

*See top of first page of song for chord diagrams pertaining to rhythm slashes.

F5

true.

Gtr. 4

16 16 16 16 16 16 13 15 13 15 13 15 14 13 16 13

Gtr. 3

Gtr. 4 tacet

Bb5

C5

Db5

Eb5

'N' dream on, __ 'n' dream on, __ 'n' dream on, __ dream un - til your dream come __

Gtr. 3

1 1 3 3 4 4 4 6 6

The musical score is divided into two systems. The first system includes a vocal line and a guitar line (Gtr. 4). The vocal line features a melody in a key with two flats, with lyrics "true." and "— true." written below it. The guitar line (Gtr. 4) is a complex accompaniment featuring various chords and melodic lines. The second system includes a guitar line (Gtr. 3) and a guitar line (Gtr. 4). The guitar line (Gtr. 3) features a melody in a key with two flats, with lyrics "true." and "— true." written below it. The guitar line (Gtr. 4) is a complex accompaniment featuring various chords and melodic lines.

Gr. 4 tacet

Bb5 C5 Db5 Eb5 F5 G5

'N' dream on, — 'n' dream on, — dream on, — 'n' dream on. — Dream on, — dream on, —

Gr. 3

1 1 3 3 4 4 4/6 6 1 1 3 3

Gr. 1

3 3 5 6 6 8 8 10 10 12 12

4 4 4 6 6 8 8 10 10 12 12

Ab5 Bb5 C5

dream on, ah!

Pre-Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A (1 1/2 times)

F5 Eb7sus2 Db Eb7sus2

Sing with me, sing for the years, sing for the laugh - ter 'n' sing for the tears.

F5 Eb7sus2 Db Eb7sus2

Sing it with me if it's just for to - day, may - be to - mor - row the good Lord will take you a - way.

F5 Eb7sus2 Db Eb7sus2

Sing with me, sing for the years, sing for the laugh - ter 'n' sing for the tears.

Gtr. 4: w/ Riff A (1st 2 meas.)

F5 Eb7sus2 Dm7b5 Db5

Sing it with me if it's just for to - day, may - be to - mor - row the good Lord will take you a - way.

Gtr. 1

Gtr. 3

C5

Gtr. 4

Gtr. 1

Gtr. 3

Begin fade

Fade out

Outro

Gtrs. 1 & 3 tacet
C5addb9

Gtr. 4

15ma

*fdbk.

(10)

*Microphonic fdbk., not caused by string vibration.

Gtr. 2

let ring

from Buffalo Springfield - *Buffalo Springfield*

For What It's Worth

Words and Music by Stephen Stills

Intro

Moderately slow ♩ = 99

E A E A

Riff A

End Riff A

*Gtr. 1 (elec.) 8va

mf

w/ clean tone & amp tremolo

Harm. -----

TAB

12 7 12 7

*Neil Young

**Gtr. 2
(12-str. acous.)

mf

let ring throughout

TAB

0 0 0 0 0
0 0 0 0 0
1 2 1 2 1
2 2 2 2 2
0 0 0 0 0

**Richie Furay

***Gtr. 3 (acous.)

Riff A1

End Riff A1

mf

w/ fingers

TAB

0 3 4 2 4 0 3 4 2 4 0

***Stephen Stills

Verse

Gtr. 1: w/ Riff A (3 times)

Gtr. 3: w/ Riff A1 (4 times)

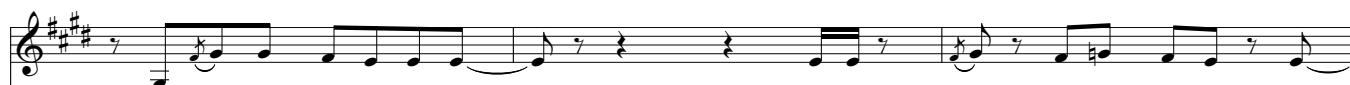
E

A7

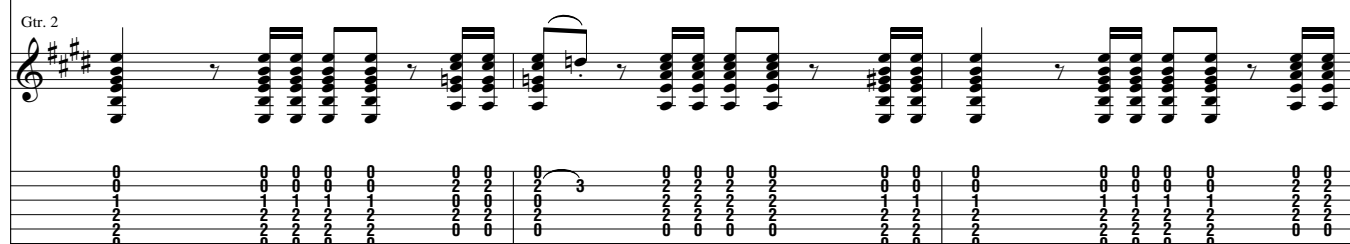
A

E

A



Gtr. 2



E

A

E



A



Fill 1

End Fill 1

Gtr. 1

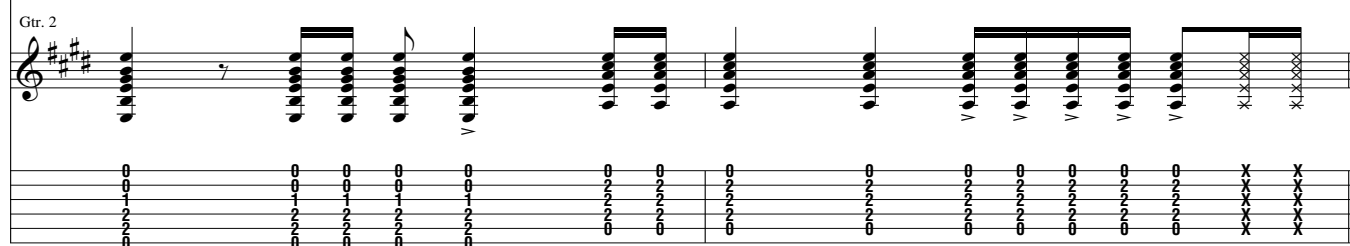


Harm. -

12

7

Gtr. 2



Chorus

E D A A[#]7

stop. Chil - dren, what's that sound? — Ev - 'ry - bod - y look what's go - in' down. —

Gtr. 1 *8va* — — — — —

Harm. — — — — —

12 7 12 12 7

Gtr. 2

Gtr. 3

let ring — — — — —

(0) 0 2 2 0 2 0 1 (0) 0

Interlude

Gtr. 1: w/ Riff A (2 times)

E A E A E5

Gtr. 2

Gtr. 3 **Riff B** **End Riff B**

0 3/4 2 4 0 3/4 2 4 0 3/4 2 4 0 3/4 2 4 0

Verse

Gtrs. 1 & 3: w/ Riffs A & A1 (3 times)

E

A

A7

E

A

2. There's bat - tle lines be - ing drawn, a, no - bod - y's right _ if ev - 'ry - bod - y's

A7

E

A

A7

E

Young peo - ple speak - in' their minds, — a, get - tin' wrong.

Gtr. 1: w/ Fill 1

A

A7

so — much re - sis - tance from — be - hind. It's time we

Gtr. 3

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. This is followed by a half note C5, then a quarter note B4, an eighth note A4, and a quarter note G4. The system ends with a double bar line.

Chorus

E D A7 A#o7

stop. Hey, — what's that sound? — Ev - 'ry - bod - y look what's go - in' down. —

Gtr. 1 **Riff C** *loco* *let ring ---|* **End Riff C**

Gtr. 2

Gtr. 3 *let ring -----|*

Interlude

Gtr. 3: w/ Riff B E A E A D/A E5

Gtr. 1 *let ring --| let ring --| let ring -----|* *let ring --| let ring --| let ring -----|* $\frac{1}{2}$

Gtr. 2

Verse

E

A

Asus4

E

A

3. What a field day for the heat, a thou - sand _ peo - ple in the

Gtr. 1

Gtr. 2

The musical score for guitar 2 consists of a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes a series of chords and melodic lines, with some measures containing a '7' indicating a seventh chord. The score is written in a standard musical notation style, with notes, stems, and bar lines.

Gtr. 3

Riff D

End Riff D

(0) 3/4 2 4 0 3/4 2 4 2 4 0 3/4 2 4 0

Gtr. 1: w/ Riff A (last meas.)
Gtr. 3: w/ Riff D (2 1/2 times)
A7sus4

Gtr. 1: w/ Riff A

E

A

A7sus4

E

street sing - in' songs _ and a, car - ry - in' signs. _ Most - ly

The first system of the musical score for 'The Rose Tree' is written on a single five-line staff. It begins with a treble clef and a key signature of one sharp (F#), indicating the key of D major. The melody is written as a continuous line with a long slur over the first two measures. The first measure contains a quarter note on D4, and the second measure contains a quarter note on E4. The third measure is a whole rest. The fourth measure contains a quarter note on D4. The fifth measure is a whole rest. The sixth measure contains a quarter note on E4. The seventh measure is a whole rest. The eighth measure contains a quarter note on D4. The system ends with a double bar line. Below the staff, the lyrics 'Oo. _____' are written.

Gtr. 2

Gtr. 1: w/ Fill 1

A

A7sus4

A9

A7 G/A

say, — “Hoo - ray, for — our side.” It’s time we

Oo.)

Chorus

Gtr. 1: w/ Riff C
E

D

A

A#°7

stop. Hey, — what’s that sound? — Ev - ’ry - bod - y look what’s go - in’ down. —

Gtr. 2

Gtr. 3

let ring —

Interlude

E

A

E

A

Gtr. 1

Gtr. 2

Gtr. 3

p *mf*

Verse

E

A7

4. Pa - ra - noi - a strikes

p

let ring

A7sus4(add6) E A7

deep, in - to your life it will

mf

Riff E End Riff E

Grtr. 3: w/ Riff E (2 1/2 times)
A7sus4(add6) E A7 A7sus4(add6) E

creep. It starts _ when your al - ways a - fraid. ____ Step out of

Grtr. 1

Grtr. 2

A7

A7sus4(add6)

line, — the man — come — and take you a - way. — We bet - ter

grad. release

Harm.

(10) (10) 7

Chorus

E

D

A7

A#7

Voc. Fig. 1

End Voc. Fig. 1

stop. (Stop, Hey, — what's that sound? — Ev - 'ry - bod - y look what's go - in'. We bet - ter

What's that sound? — Ev - 'ry - bod - y look what's go - in' down.)

Gtr. 1

let ring — — — |

(7) 4 6 4 2 0 3 2 2 2 3 3 3

Rhy. Fig. 1

End Rhy. Fig. 1

Gtr. 2

Gtr. 3

let ring — — — |

0 0 2 0 5 3 2 0 2 6 6 4 2 0

Gtr. 2: w/ Rhy. Fig. 1 (till fade)
 Bkgd. Voc.: w/ Voc. Fig. 1 (3 times)
 E

D A7 A#7

stop. Hey, what's that sound? ____ Ev - 'ry - bod - y look what's go - in'. We bet - ter

Gtr. 1

let ring -----|

hold bend

1 1/2 1/2

0 4 6 6 9 8 10 7 10 10 8 10 10 10 9

Gtr. 3 Riff F End Riff F

let ring -----|

0 0 0 2 6 5 3 2 0 4 2 0

Gtr. 3: w/ Riff F (till fade)
 E

D A7 A#7

stop. Now, ____ what's that sound? ____ Ev - 'ry - bod - y look what's go - in'. We bet - ter

Gtr. 1

1/2 hold bend

1 1

10 10 10 7 10 7 10 10 8 10 10 10 10 10 9

*Lead & bkgd. vocal, begin fade.

E D A7 A#7

stop. Chil - dren, what's that sound? ____ Ev - ry - bod - y look what's go - in'.

Gtr. 1

1 1/2 1 1/2 1 1

10 7 10 8 10 10 8 9 10 7 10 7 10 10 10 10

Begin fade

Fade out

E D A7 A#7 E D

8va -----|

15 17 17 17 17 15 17 15 17 15 17 17 15 17 15 17 17 15 17 17 15



ooh, their red, white and blue. _____

Gtr. 1

Gtr. 4 (dist.)

f

1/2

3



And when the band _ plays "Hail _____ to the _ Chief," _ ooh, _ they point the can - non at

Chorus

A5

A5
Rhy. Fig. 3A

E5

you, Lord. — But it ain't me, — it ain't me; —

End Rhy. Fig. 2 Rhy. Fig. 3

The first system of the chorus features a vocal line with the lyrics "you, Lord. — But it ain't me, — it ain't me; —". The guitar line includes chords and figures, with a specific figure labeled "End Rhy. Fig. 2" and "Rhy. Fig. 3". The bass line shows fret numbers and a 1/4 note pickup.

D5

A5

End Rhy. Fig. 3A

I ain't no sen - a - tor's son, — son. —

End Rhy. Fig. 3

The second system of the chorus features a vocal line with the lyrics "I ain't no sen - a - tor's son, — son. —". The guitar line includes chords and figures, with a specific figure labeled "End Rhy. Fig. 3". The bass line shows fret numbers and a 1/2 note pickup.

E5 D5

It ain't me, _____ it ain't me; _____ I ain't no for - tu - nate one, _

Gtr. 4

Verse

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 3: w/ Rhy. Fig. 1 (2 times)

A5 A5 G5

no. _____ 2. Some folks are born _____ sil - ver spoon in hand.
3. Some folks in - her - it star - span - gled eyes. _

D5 A5

Lord, don't they help them - selves, y'all? _ But when the tax _____ man _____ come _
Oo, they send you down _ to war, _ y'all. _ And when you ask _ 'em, "How _

G5 D5 A5

_____ to the door, _ Lord, the house look, a, like _ a rum - mage _ sale, yeah, _ now.
_____ much should we give?" Oo, they on - ly _ an - swer, _ "More, _____ more, _____ more," y'all.

Chorus

Gtrs. 1 & 3: w/ Rhy. Figs. 3 & 3A (2 times)

A5 E5 D5 A5

Well, it ain't me, _____ } it ain't me; _____ I ain't no { mil-lain-aire's son, _____ no, _____ no. }

It ain't me, _____ } mil-i-tar-y son, son, _____ boy. }

To Coda

E5 D5 A5

it ain't me, _____ it ain't me; _____ I ain't no for-tu-nate one, _____ no. _____

Interlude

Gtr. 4 tacet

A7 A°7 G/A A

Gtr. 1

Gtr. 2

A7

A°7

G/A

A

Yeah, _ yeah.

Gtr. 1

Gtr. 2

Gtr. 3

f *p*

⌂ Coda

Gtr. 1: w/ Rhy. Fig. 3 (till fade)
Gtr. 3: w/ Rhy. Fig. 3A

A5

no. _____ It ain't me, _____

1 2 2 4 2 2 4 2

2 0

E5 D5 A5

it ain't me; _____ I ain't no for - tu - nate _ one, _ no, no, no.

Begin fade

E5 D5

It ain't me, _____ it ain't me; _____ I ain't no for - tu - nate _ son, _

Gtr. 4

Gtr. 2

Fade out

A5 E5

_____ son, son, y'all. But it ain't me, _____ it ain't me; _____

C Bb
(G) (F)

— thing _ to do. — How can I — ev - er change things _

P.M. -----| P.M. -----|

F
(C)

— that I feel? — If I could, — ba - by, I'd give _

P.M. ----| P.M. P.M. ----| P.M. ----|

C (G) B♭ (F)

— you — my world. — How can I —

P.M. -----| P.M. ---| P.M. ---|

F (C)

when you won't take — it from — me? —

End Rhy. Fig. 1B

(cont. in slashes)

End Rhy. Fig. 1

P.M. P.M. P.M. P.M. -----|

End Rhy. Fig. 1A

P.M. -----|

Chorus
 *(Am) Rhy. Fig. 2A (F) (G) (C/G)(G) (C/G) (G) End Rhy. Fig. 2A

Gtr. 3

Go — your — own — way. —

You can go — your own — way. —

*Gtrs. 1 & 2 Rhy. Fig. 2 End Rhy. Fig. 2

let ring — — — —

*Composite arrangement

**See top of first page of song for chord diagrams pertaining to rhythm slashes.

(Am) (F) (G) (C/G)(G) (C/G) (G)

You can call — it an — oth — er lone — ly day. —

P.M.

(Am) (F) (G) (Csus2)

To Coda

Go — your — own — way.

You can go — your own — way. —

Verse

Gtrs. 1, 2 & 3: / Rhy. Figs. 1, 1A & 1B

F
(C)

C
(G)

B \flat
(F)

2. Tell me why _____ ev - 'ry - thing turned _ a - round. _____

Gtr. 4 (elec.)

p w/ slight dist. *mf*

13 (13)

*Vol. swell

Pack - ing up, _____ shack - ing up's all _____ you wan - na do. _____

F
(C)

10

If I could, _____ ba - by, I'd give _____ you _____ my world. _____

C
(G)

B \flat
(F)

mf fdbk.

10 (10) (10)

D.S. al Coda

Gtr. 4 tacet

O - pen up, _____ ev - 'ry - thing's wait - ing for _____ you. _____

F
(C)

**

10 (10)

**Vol. swell

Guitar Solo

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 1, 1A & 1B

F
(C)C
(G)Bb
(F)

Gtr. 4

f
w/ dist.

Gtr. 5 (elec.)

f
w/ dist.

F
(C)

fdbk.

Pitch: D

C
(G)
$$\begin{array}{c} \text{Bb} \\ \text{(F)} \end{array}$$

mp

5 $\overbrace{5 \quad 7}$ $\overbrace{5 \quad 3}$ $\overbrace{3 \quad 5}$

5 5 \nearrow 7 5 3 3 \nearrow 5

*Gtrs. 4 & 5

F
(C)

1

(1)

3 5 3 3 5 3

*Composite arrangement

Pitch: D

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (4 times)

Gtr. 3: w/ Rhy. Fig. 2A (4 times)

Gtr. 5 tacet

Dm
(Am)

Bb
(F)

C
(G)

Go your own way.

You can go your own way.

(3)

Dm
(Am)

Bb
(F)

C
(G)

An - oth - er lone - ly

You can call it an - oth - er lone - ly day.

1

13 16

20 20

8va

mf

Dm (Am) Bb (F) C (G)

day. _____ Go _____ your _____ own _____ way. _____

You can go _____ your own _____ way. _____

8va ----- *loco*

1 20 13 (13) (13) (13) 5 3

Dm (Am) Bb (F) C (G)

You can call _____ it an - oth - er lone - ly day. _____

Gtrs. 4 & 5

f

3

Outro-Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (till fade)
Gtr. 3: / Rhy. Fig. 2A (till fade)

Dm (Am) Bb (F) C (G)

~~~~~

~~~~~

3 3 3 3 3 3 3 5 5 5 3 5 3 5 (5) 3 5 3 5 3 3 3 5 5 5 7 5

Dm (Am) Bb (F) C (G)

~~~~~

~~~~~

(5) 5 7 5 3 5 5 3 5 3 5 3 5 3 5 3 5 5 7 5 3 5

[illegible]

Gtr. 5

mp

(5) 5 3 3 3 5 3 5 3 5 5 3 5 3 5 5 3 5 7 5

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major, 4/4 time, and consists of 16 measures. The melody is written on a treble clef staff, and the guitar accompaniment is written on a six-string staff. The guitar part features a complex sequence of chords and intervals, including (12), (12), 12, 10-12, 13, 12, (12), 10, 12, 13, 12, 13, 12, 12, 13, 12, 12, 13, 13, 11, 13, 13, 12, 12. The score includes a key signature change from G major to F major (Bb) in measure 13. The guitar part includes a "hold bend" instruction in measure 10.

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The melody begins with a sixteenth-note triplet (G4, A4, B4) marked with a '6' above it, followed by a quarter rest. The melody continues with a half note (C5), a quarter note (D5), and a quarter note (E5). The system ends with a double bar line.

[illegible]

let ring

5 5 3 5 7 5 5 5 3 5 7 5 5 3 3 5 5 3 5 3 5 3

B \flat
(F)

C
(G)

let ring ---|

Dm
(Am)

Gtr. 5 tacet
B \flat
(F)

Gtr. 4 tacet
C
(G)

You can go — your own — way. —

Gtr. 6 (elec.)

f
w/ dist. 1

Gtr. 4

Gtr. 5

Dm (Am) Bb (F)

You can call _____ it an - oth -

Gtr. 6

string noise

C (G) Dm (Am)

Gtr. 6 tacet *Begin fade*

- er lone - ly day. _____ You can go ____

Gtr. 5

Bb (F) C (G)

Fade out

____ your own ____ way. _____

from Blind Faith - *Blind Faith*

Had to Cry Today

Words and Music by Steve Winwood

Intro

Moderately slow ♩ = 78

* Gm7

Riff A

Gtr. 1 (slight dist.)

mf

1/4

End Riff A

B♭ C B♭

Riff A1

Gtr. 2 (slight dist.)

mf

End Riff A1

*Chord symbols reflect implied harmony.

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Riff A1

Gm7

B♭ C B♭

Gtr. 2 Gm7

B♭ C B♭

Gm7

B♭ C B♭

Gtr. 1

1. It's

2

Gtr. 2

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Verse

C7

al - read - y writ - ten that to - day will be one _____ to re - mem -

let ring -----| w/ pick & finger
let ring -----|

8 8 8 8 8 8 8 8 9 8 8 10 12 12 12 12 10 10 8

Riff B

let ring -----| let ring -----|

3 3 5 3 5 (5) 3 0 3 3 3 3 3 3 5 (5) 3 0

Gm7

B \flat C B \flat

- ber. _____ The

w/ pick 8va γ loco Harm.

1/4 1/4

Pitch: G

3 5 5 3 5 3 0 1 3 3 0 3 1 3 1 5 3 3 3 3 3 3 2

3 6 3 5 3 3 5 5 3 5 3 5 3 3 5 3

C7

feel - ing's the same _____ as be - in' out - side _____ of the law. _____

w/ pick & fingers

let ring -----| let ring -----| let ring -----| let ring -----|

*T 8 8 8 8 6 6 9 9 (9) 7 7 7 7 9 9 8 8 8 8 6 6 5 5 10 (10) 8 7 5 5

*T=Thumb on 6th string

let ring -----| let ring -----|

3 3 5 3 5 3 1/4 3 3 5 3 3 3 5 3 0 1/4

Gm7

Bb5 B

w/ pick

1/4

3 5 5 3 5 3 0 1 3 3 0 3 1 3 1 3 3 4 4 4 2 4

End Riff B

3 5 3 3 6 3 5 3 3 5 5 3 5 3 5 3 4 5 X X 3 4 (4) 2

Chorus

E7

F#7/E

Am/E

C#m

Had _ to cry _ _ _ _ to - day. _ _ _ _

mp w/ pick & finger w/ pick

12 12 12 11 10 10 12 9 11 11 9 11 11

Riff C

mp let ring ----- let ring -----

0 0 3 2 0 3 2 2 1 0 9 9 9 9 9 11

C A E7 F#7/E Am/E

Well, I saw _ _ _ _ your sign _ _ _ _ and I missed _ _ _ _ you there. _

let ring --- w/ pick & finger w/ pick w/ pick & finger

let ring --- let ring ---

8 9 7 5 12 12 12 12 12 10 10

End Riff C

let ring --- let ring --- let ring ---

8 5 0 0 0 3 2 0 3 2 1 0 2 2 (2)

The image displays a musical score for guitar, featuring a melody, a bass line, and a fretboard diagram. The key signature is E major (three sharps) and the time signature is 4/4.

Guitar Melody: The melody begins with a quarter rest, followed by a series of eighth and sixteenth notes. It includes a bend (marked with a wavy line) and a vibrato (marked with a squiggly line). The melody concludes with a series of eighth notes.

Bass Line: The bass line consists of a single note (E) with a "let ring" instruction, indicated by a dashed line.

Fretboard Diagram: The diagram shows the fretboard with fingerings for the guitar melody. A "hold bend" instruction is present for the first bend. The fret numbers are: 12, 12, (12), 9, 11, (11), 9, 11, 11, 9, 11, 11, 9, 11, 12, 13, 12, 13, 11, 9, 11.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is divided into two systems, each containing a vocal melody and a guitar accompaniment.

System 1:

- Vocal Melody:** The first line of the vocal part begins with the lyrics "let ring" followed by a long dashed line and a bar line. The second line continues with "let ring" followed by another long dashed line and a bar line.
- Guitar Accompaniment:** The first line of the guitar part shows a sequence of notes: 8, 9, 10, 8, 10, 10, 10, 12, 12, 12, 12, 12, 10. The second line continues with 8, 10, 9, 8, 9, 7, 5, 7, 5, 3, 3, 1.

System 2:

- Vocal Melody:** The first line of the vocal part begins with the lyrics "let ring" followed by a long dashed line and a bar line.
- Guitar Accompaniment:** The first line of the guitar part shows a sequence of notes: 9, 8, 10, 10, 10, 10, 8, 8, 10, 10. The second line continues with 8, 8, 9, 10, 10, 8, 3, 3, 1.

Gm7

Gm7

B \flat C B \flat

5

Gtr. 2: w/ Riff B
C7

ten. You

C7

say you can't reach ____ me, but you want ev - 'ry - one ____ to be free. ____

let ring - - - - - w/ pick & finger w/ pick

8 9 8 9 9 10 8 10 (10) 9 10 8 9 8 9 10 8 10 12 12 10 8

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for three instruments: guitar, piano, and bass. The guitar part is in the key of G minor (Gm7) and features a melodic line with a 1/4 note rhythm. The piano part provides harmonic support with chords and a melodic line. The bass part is in the key of Bb and features a melodic line with a 1/4 note rhythm. The score includes a key signature change from Gm7 to Bb and B. The guitar part is in the key of Gm7, the piano part is in the key of Bb, and the bass part is in the key of B. The score is written in 4/4 time and includes a key signature change from Gm7 to Bb and B. The guitar part is in the key of Gm7, the piano part is in the key of Bb, and the bass part is in the key of B. The score is written in 4/4 time and includes a key signature change from Gm7 to Bb and B.

Chorus

Gtr. 2: w/ Riff C

E7

F#7/E

Am/E

C#m

Had _ to cry _ to - day. _

w/ pick & finger
let ring -----|

w/ pick

12 12 12 12 12 12 (12) 12 12 (12) 9 11 (11) 9

C

A

E7

F#7/E

Am/E

Well, I _ saw _ your sign _ and I missed _ you there. _

w/ pick & finger
let ring -----|

let ring -----|

let ring -----|

let ring -----|

8 9 7 5 12 12 12 12 12 12 10 10

C#m

Gtr. 1

w/ pick

9 11 9 11 9 11 9 11 9 11 11 11 (11) 9 11

Gtr. 2

let ring -----|

9 9 9 9 11 9 11 9 9 9 9 9 9 9 9 11

C Bb

And I missed you — there. —

let ring --| w/ pick & finger w/ pick let ring -----|

let ring -----|

Interlude

Gtr. 1: w/ Riff A
Gtr. 2: w/ Riff A1 (2 times)
Gm7

Bb C Bb

Gtr. 1 Gm7 Bb C Bb

1/4

Guitar Solo

Gtr. 2: w/ Riff A1 (14 times)
Gm7

Bb C Bb

Gm7 Bb C Bb

1/4 let ring --| let ring --|

[illegible]

The image shows a musical score for a piece titled "The Girl on the Train". It features a piano solo and guitar accompaniment. The piano part is in G minor (Gm7) and the guitar part is in B-flat major (Bb). The score includes a key signature change to C major for the final measure.

Piano Solo: The piano part is in G minor (Gm7). It begins with a wavy line indicating a tremolo or rapid oscillation. The melody is written in a single staff, with notes connected by slurs. The key signature changes to C major for the final measure.

Guitar Accompaniment: The guitar part is in B-flat major (Bb). It features a series of chords and single notes, with some notes marked with a "1" above them, possibly indicating a first fret or a specific fingering. The accompaniment is written in a single staff, with notes connected by slurs.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G minor (one flat) and 4/4 time. It features a guitar part with a Gm7 chord, a vocal melody with an octave up instruction (8va), and a bass line. The key signature changes to Bb major for the final two measures.

[illegible][illegible]

0 11 12 11 12 10 11 (11) 10 11 12 10 12 10 8 10 8 10 8 10 0 8 3 3 6 8 6 8

Gm7 B \flat C B \flat

Gm7 B \flat C B \flat

Gm7 B \flat C B \flat

Gm7 B \flat C B \flat

Gm7 B \flat C B \flat

8va -----

Gm7 B \flat C B \flat

loco

Interlude

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Riff A1

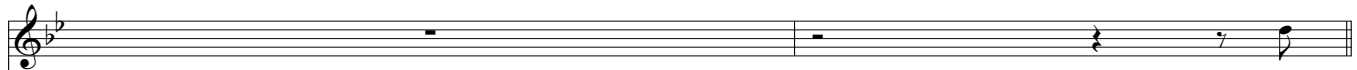
Gm7

B \flat C B \flat



Gm7

B \flat C B \flat



3. It's

Gtr. 2 **Riff D** End Riff D

Verse

Gtr. 2: w/ Riff B

C7

al - read - y writ - ten that to - day will be one _____ to re - mem -

Gtr. 1

let ring -----|

Gm7

B \flat C B \flat

ber. _____ The

T

C7

feel - ing's the same _____ as be - ing out - side ____ of the law. ____

let ring -----

8 8 8 8 8 10 8 10 8 10 9 T 8 9 10 8 10 8 9 10

Gm7

B \flat B

1/4

3 5 5 3 5 3 0 1 3 3 0 3 1 3 1 3

3 4 4 4 2 (4)

Chorus

Gtr. 2: w/ Riff C (1st 3 meas.)

E7

F \sharp 7/E

Am/E

C \sharp m

Had to cry _____ to - day. _____

mp

w/ pick & finger *let ring* ----- *let ring* ----- *let ring* ----- w/ pick

12 12 12 12 12 12 12 12 11 11 10 10 12 11 9 11 (11) 9 11

C A E7 F#7/E Am/E ³

Well, I _____ saw _____ your sign _____ and I _____ missed you _____

Gtr. 1

w/ pick & finger
let ring -----| let ring ----| let ring -----| let ring -----| let ring -----|

8	9	7	5	12	12	12	12	12	12
10	9	9	7	6	7	12	12	11	11

Gtr. 2

let ring -----| let ring -----|

8	9	6	5	7	6	4	7	2	4	0	0	3	2	0	3	2	1	0	2	(2)
10	10	7	7	7	6	4	7	2	4	0	0	3	2	0	3	2	1	0	2	(2)

C#m

there, _____ woo. _____

w/ pick let ring -|

9	11	9	11	12	12	11	(11)	9	11	9	11	11	9	11	11	13	12	13	12	14	12	14	14

let ring -----|

11	9	9	11	9	9	9	11	9	9	9	11	11	9	9	11	11	9	9	11	11	9	9	11

C Bb

let ring -----|

let ring -----|

let ring -----|

Interlude

Gtr. 1: w/ Riff A (2 times)

Gtr. 2: w/ Riff A1

Gtr. 2: w/ Riff D

Gm7 Bb C Bb Gm7 Bb C Bb

4. I'm

Verse

Gtr. 2: w/ Riff B (1st 4 meas.)

C7

tak - ing the chance ____ to see the wind in your eyes ____ while I lis -

Gtr. 1

let ring -----|

1/4

Gm7 Bb C Bb

ten. ____ You say ____

1/4

C7

you can't reach me, but you want ev - 'ry - one to be free.

Gtr. 1

let ring -----|

8 8 8 8 8 8 11 9 10 10 11 8 13 11

1/2 1/4

Gtr. 2

let ring -----| 1/4 let ring -----|

3 1 3 1 3 3 1 3 3 0 3 3 3 5 6 4 5 7

3 3 3

Gm7

Bb B

1/4

3 5 5 3 5 3 0 1 3 3 0 3 1 3 1 3

let ring -----|

0 3 1 3 3 5 5 5 5 3 5 3 5 3 4

Chorus

Gtr. 2: w/ Riff C (1st 3 meas.)

E7

F#7/E

Am/E

C#m

Had to cry to - day.

Gtr. 1

mp w/ pick & finger w/ pick

let ring -----|

12 12 11 11 10 10 9 11 9 11 11 13 14 13 11 9 11

C A E7 F#7/E Am/E

Well, I saw your sign and I missed you there.

Gtr. 1

w/ pick & finger
let ring ---|

8 9 7 5 12 12 12 12 12 12

9 9 7 6 12 12 11 11 10 10

Gtr. 2

Riff E

let ring ---| let ring ---| let ring ---|

8 8 5 5 5 0 0 3 2 0 0 2 2 2 (2)

10 10 7 6 4 6

C#m C A

Had to

w/ pick

11 11 (11) 9 8 11 9 11

8 5 5 7 9 6 7 X

End Riff E

let ring ---| let ring ---|

9 9 9 8 8 9 6 5 3 2 4 2

11 11 11 10 7

E7 F#7/E Am/E C#m

cry to - day.

Gtr. 1

let ring ---| let ring ---| let ring ---| w/ pick

12 12 12 12 12 12 11 11 10 10 11 11 (11) 9 11 11 9 8 11 9 11 (11)

12 12 11 11 10 10

C A E7 F#7/E Am/E

Had ____ to cry ____ to - day. ____

let ring -----| w/ pick & finger let ring -| let ring -----| let ring -----| let ring -----|

8 8 10 12 12 12 12 12 12 12 11 11 10 10

9 10 9 9 11 12 16

C#m C A

I Wanna Dance with Somebody

Had to cry

w/ pick w/ pick & finger

to - day. _____

[illegible]

Gtr. 2

let ring -----|

let ring -----|

0 2 3 2 3 1 2 9 11 9 11 9 11 9 11

C A E7 F#7/E Am/E

Had to cry _____ to - day. _____

let ring -----| w/ pick & finger *let ring* -----| w/ pick w/ pick & finger *let ring* -----| *let ring* -----|

8 9 8 9 9 7 5 6 6/ 12 12 12 12 12 12 12 12

10 9 10 10 7 7 9 9 2 2 4 0 4 3 2 2 3 2 2 2

C#m

let ring -----|

9 11 9 11 12 12 11 11 11 (11) 9 11 9 11 12 9 12 9 12 9 11 (11)

9 11 9 9 9 11 9 9 11 9 9 11 9 11 9 11 11 9 11

C Bb

Had to cry _____ to - day. _____

let ring -----| let ring -----| let ring -----|

let ring -----|

Guitar Solo

Bb Gm7

w/ panning effect -----

w/ panning effect -----

w/ panning effect -----

w/ panning effect -----

Bb C Bb

Gm7 B \flat C B \flat

Gm7 B \flat C B \flat

Gm7 B \flat C B \flat

The image displays a musical score for the song "The Wind" by The Beatles. It includes a guitar part and a bass part, both with standard notation and tablature. The guitar part is in the key of B-flat major (two flats) and 4/4 time. The bass part is in the same key and time. The guitar part features a melodic line with a "let ring" instruction and a "1/4" note value. The bass part features a melodic line with a "let ring" instruction and a "3" note value. The tablature for the guitar part shows fret numbers (1-5) and a "1/4" note value. The tablature for the bass part shows fret numbers (0-5) and a "3" note value. The score is for a guitar and bass duo.

Musical score for "Gm7" in G major, featuring a treble clef, a key signature of one flat, and a 4/4 time signature. The score includes a melody line with various ornaments and a guitar accompaniment line with fret numbers and fingerings. The guitar line includes a double bar line and a key signature change to C major (one sharp) for the second half of the piece.

Gm7
 Bb C Bb

let ring ----- | hold bend ----- | let ring ----- |

12 11 12 13 13 (13) 13 (13) 13 (13) 11 12 11 13 13 13 11 12 12 10 10 10 12 11 12 11

3 6 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 5 5 3 6 3 6 5 3 6

Guitar Introduction

Chord: Gm7

Letting ring: *let ring - - - - |*

Piano Introduction

Chord: Gm7

Main Melody

Chords: Bb, C, Bb

Tempo: 1/4

Gm7

Bb C Bb Gm7

let ring

The image displays a musical score for the song "The Sound of Silence" by Simon and Garfunkel. The score is arranged in three systems, each containing three staves: a top staff for guitar, a middle staff for vocal melody, and a bottom staff for bass.

- System 1:** The guitar staff begins with a treble clef and a key signature of one flat (Bb). The vocal staff starts with a treble clef and a key signature of one flat. The bass staff shows a bass clef and a key signature of one flat. The guitar part includes a solo line with a treble clef and a key signature of one flat, featuring a "hold bend" instruction. The vocal part includes a line with a treble clef and a key signature of one flat, with a "let ring" instruction.
- System 2:** The guitar staff continues with a treble clef and a key signature of one flat. The vocal staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef and a key signature of one flat. The guitar part includes a solo line with a treble clef and a key signature of one flat, featuring a "let ring" instruction.
- System 3:** The guitar staff continues with a treble clef and a key signature of one flat. The vocal staff continues with a treble clef and a key signature of one flat. The bass staff continues with a bass clef and a key signature of one flat. The guitar part includes a solo line with a treble clef and a key signature of one flat, featuring a "let ring" instruction.

The score includes various musical notations such as notes, rests, and accidentals. The guitar part features a prominent solo line with a treble clef and a key signature of one flat. The vocal part includes a line with a treble clef and a key signature of one flat. The bass part includes a line with a bass clef and a key signature of one flat. The score is written in a standard musical notation style, with a key signature of one flat and a common time signature.

B \flat C B \flat Gm7

let ring ----- |

1 hold bend

B \flat C B \flat Gm7

let ring ----- |

1/4

B \flat C B \flat Gm7

let ring ----- |

1/4

B \flat C B \flat Gm7 B \flat C B \flat

let ring -1

hold bend

8va

loco

Outro

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Riff D (2 times)

Gm7

B \flat C B \flat

Gm7

B \flat C B \flat

Gtr. 1 Gm7 B \flat B B9

Free time

let ring

1/4

Gtr. 2

let ring

1/4

*Neck bend

B

let ring

let ring

3

from The Georgia Satellites - *Georgia Satellites*

Keep Your Hands to Yourself

Words and Music by Daniel Baird

Intro

Moderately ♩ = 114

*A5 A6 A5 A6 A5 A6 A5 A6 A5 A6 A5 A6

Gtr. 1 (slight dist.)

mp
P.M. -----

T												
A	2	0	4	0	2	0	4	0	2	0	4	0
B	2	0	4	0	2	0	4	0	2	0	4	0

*Chord symbols reflect implied harmony.

Verse

A5 A6 A5 A6 A5 A5 A6 A5 A6 A5 A6 A5 A6 A5

1. I got a lit-tle change in my pock-et go-in' jing-a-ling-a-ling. — Wants to call

mf P.M. let ring -

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

2	2	4	0	2	2	4	2
2	2	4	0	2	0	4	0
2	2	4	0	2	2	4	2

D5 D6 D5 D6 A5 A6 A5 A6 A5 A6 A5 A6

same old thing. Al - ways, "No hug - gie, no kiss - ie un - til I get a wed - din' ring." _ My

E5 E6 E5 E6 E5 E6 E5

hon - ey, my ba - by, don't put my love up - on no shelf. She said, "Don't

A5 N.C.

hand me no lines and keep your hands to your - self."

Gtr. 3 (dist.)

f

Gtr. 1

Gtr. 2 (slight dist.)

mf

A7

Verse

2. Oo, ba - by, ba - by, ba - by, why you wan' treat me this a, way, __ you know I'm

Rhy. Fig. 1

Gr. 3 tacet
A5 A6 A5 A6 A5 A6 D5 D6 D5

still your lov-er boy. — I still feel the same way. That's when she told me a sto-ry 'bout free

*Gtrs. 1 & 2

*Composite arrangement

D6 D5 A5 A6 A5 A6 A5 A6 A5

milk and a cow — and said, "No hug - gie, no kis - sie un - til I get a wed - din' vow." — My

1/2 P.M. 1/4 1/4

E5 E6 E5 E6 E5 E6 E5

hon - ey, my ba - by, don't put my love up - on no shelf. She said, "Don't

Gr. 2

End Rhy. Fig. 1

Gr. 1

A5 N.C.

hand me no lines _____ and keep your hands to your - self." _____

Gtr. 3

f

8 7 8 7 8 7

Gtrs. 1 & 2

2 0 3 4 2 2

Guitar Solo

*A7

1/4 1/4

8 7 8 7 8 7 5 5 5 7 5 5 5 7 5 5 8 8 8 (8) 5

Rhy. Fig. 2

P.M.

2 0 4 0 0 2 0 2 4 0 2 0 3 4 2 2 4 0 2 0 2 0 4 0 2 0 4 0

*Chord symbols reflect basic harmony.

D7

1 1

8 (8) 5 7 5 7 (7) 5 7 5 0 9/11 10 12 10 10 12 10 11 10 12 10 10 0 5

4 4 2 2 2 2 3 0 2 0 3 4 2 0 0 4 4 5 5 4 4 2 0 3 0 3

A5 E7

6 5 5 6 5 6 5 5 6 5 0 5 1 5 5 5 5 1 1 1 1 1/2 7 5

2 3 4 2 3 4 2 3 4 2 3 4 3 2 0 3 4 2 2 4 0

D7 A5 E5

Oh, go, man, — go!

7 5 5 8 (8) 5 7 (7) 5 7 7 5 7 7 5 7 7 0 0 8 8 8 8 8 8 0 8

2 2 4 0 3 0 2 0 2 3 4 2 2 4 2 0 9 9 9 9 9 9 0 0

End Rhy. Fig. 2

Gtr. 2: w/ Rhy. Fig. 2
A7

Gtr. 3

(8) 10 10 8 8 10 10 8 8 10 10 8 8 10 10 12 10 9 0 7 5 5 1 5 7 12 10

2 3 5 3 2 3 2 3 5 3 2 2 3 5 3 2 2 2 3 2 2 3 2 0 3 1/4

Gtr. 1

D7

A5

Gtr. 3

$$\text{let ring} - \vdash$$

E7

D7

A5

E5

O - ver here! 3. You see, I want-ed

Verse

Gtr. 2: w/ Rhy. Fig. 1

A5

A6

A5

A6

6

A5

A

A6

A5

her real bad, and I ____ was a - bout ____ to give in. ____ Uh, that's when she start - ed talk-in' a-bout true love, start - ed

A6

D5

D6

D5

D

D5

D6

D5

D

talk - in' a - bout _ sin. ____ I said, "Hon-ey, I'll live with you for the rest ____ of my life." She said, "No

Gtr. 3

P.M.

P.M.

P.M.

Gtr. 1

 $1/2$

P.M.

P.M.

P.M.

—2—

A5 A6 A5 A6 A5 A6 A5 A6 E5 E6 E5 E6 E5

hug - gie, no kis - sie un - til you make — me your wife, — ah.” My hon - ey, my ba - by, don't put my

P.M. P.M. P.M.

The first system of the musical score is for guitar. It consists of a melody line in treble clef with a key signature of two sharps (F# and C#). The melody is accompanied by a bass line with fret numbers. The lyrics are: "hug - gie, no kis - sie un - til you make — me your wife, — ah.” My hon - ey, my ba - by, don't put my". The system includes a guitar part with a melody line and a bass line with fret numbers. The fret numbers are: 5, 5, 5, 5, 12, 12.

E6 E5 A5 N.C.

love up - on no shelf. She said, “Don't hand me no lines — and keep your hands to your - self.” —

Gtr. 3

The second system of the musical score is for guitar. It consists of a melody line in treble clef with a key signature of two sharps (F# and C#). The melody is accompanied by a bass line with fret numbers. The lyrics are: "love up - on no shelf. She said, “Don't hand me no lines — and keep your hands to your - self.” —”. The system includes a guitar part with a melody line and a bass line with fret numbers. The fret numbers are: 12, 12, 12, 5, 5, 5, 5.

Gtr. 2

The third system of the musical score is for guitar. It consists of a melody line in treble clef with a key signature of two sharps (F# and C#). The melody is accompanied by a bass line with fret numbers. The system includes a guitar part with a melody line and a bass line with fret numbers. The fret numbers are: 9, 11, 9, 9, 2, 5, 4, 2.

Gtr. 1

P.M. P.M.

The fourth system of the musical score is for guitar. It consists of a melody line in treble clef with a key signature of two sharps (F# and C#). The melody is accompanied by a bass line with fret numbers. The system includes a guitar part with a melody line and a bass line with fret numbers. The fret numbers are: 2, 2, 4, 2, 0, 5, 4, 2.

Outro-Guitar Solo

Gtr. 2: w/ Rhy. Fig. 2 (till fade)

A7

Gtr. 3

Guitar notation for Gtr. 3, A7 chord, measures 1-4. The staff shows a melodic line with a diamond-shaped bend in measure 3. The fretboard diagram below shows fingerings: 5, 7, 5, 7, 5, 7, 5, 5, 5.

Gtr. 1

Guitar notation for Gtr. 1, A7 chord, measures 1-4. The staff shows a melodic line with a diamond-shaped bend in measure 3. The fretboard diagram below shows fingerings: 2, 0, 3, 4, 2, 0, 0, 4, 0, 0.

D7

Guitar notation for D7 chord, measures 5-8. The staff shows a melodic line with a diamond-shaped bend in measure 7. The fretboard diagram below shows fingerings: 8, 7, 5, 5, 5, 7, 5, 5, 5, 10, 12, 10, 12, 12, 10.

Guitar notation for D7 chord, measures 9-12. The staff shows a melodic line with a diamond-shaped bend in measure 10. The fretboard diagram below shows fingerings: 2, 0, 3, 4, 2, 2, 4, 2, 4, 4, 2, 4, 2, 4, 2, 0, 3, 4, 2, 4, 0, 2.

A5

Guitar notation for A5 chord, measures 13-16. The staff shows a melodic line with a diamond-shaped bend in measure 13. The fretboard diagram below shows fingerings: 12, 12, 12, 12, 12, 12, 10, 5, 6, 5, 6, 5, 6, 5, 6, 5, 6.

Guitar notation for A5 chord, measures 17-20. The staff shows a melodic line with a diamond-shaped bend in measure 17. The fretboard diagram below shows fingerings: 4, 0, 4, 0, 4, 0, 4, 0, 0, 2, 3, 4, 2, 3, 4, 2, 3, 4, 2, 3, 4, 3.

[illegible]

from Eagles - *The Very Best of Eagles*

Life in the Fast Lane

Words and Music by Don Henley, Glenn Frey and Joe Walsh

Intro

Moderately ♩ = 100

* Em7

Riff A

Gtr. 1 (dist.)

mf

TAB

5 7 7 7 5 7 5 7 5 3 0 5 7 7 7 5 7 5 7 5 3 0

*Chord symbols reflect implied harmony.

End Riff A

5 7 7 7 5 7 5 7 5 3 0 5 7 7 7 5 7 5 7 5 3 0

Riff B

Gtr. 2 (dist.)

mf

12 14 14 14 12 14 12 14 12 10 12 12 14 14 14 12 14 12 14 12 10 12

Gtr. 1

5 7 7 7 5 7 5 7 5 3 0 5 7 7 7 5 7 5 7 5 3 0

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G5 A5 A[#]5 B5

Gtr. 1 tacet

Em7
Riff C

Gtr. 3 (dist.)

Gu. 5 (dist.)

Gtr. 2

Gr. 2

14 14

14 14

Gtr. 1

The image shows a musical score for the song "The Rose Tree". It is written for a single melodic line in treble clef, with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The melody consists of a series of eighth and sixteenth notes, with some rests. The score is presented on a single staff, with a repeat sign at the end. Below the staff, there are four empty staves, likely for accompaniment or other instruments.

1. He was a

Gtr. 3

End Riff C

grad. bend 1/2

grad. bend 1/2

Verse

Gtrs. 2 & 3 tacet

*E9

A/E

E

E9

hard - head - ed man, — he was bru - tal - ly hand - some

Rhy. Fig. 1A

Gtr. 4 (slight dist.)

mf

11 12 12 12 X 10 9 11 12 12 12 X 12 12 12 12 X 12

Gtr. 1

Rhy. Fig. 1

*Chord symbols reflect overall harmony.

A/E E E9

and she was ter-mi-nal-ly pret-ty.

Gtr. 2

14

Gtr. 4

End Rhy. Fig. 1A

Gtr. 1

End Rhy. Fig. 1

Gtrs. 1 & 4; w/ Rhy. Figs. 1 & 1A

A/E E E9

She held him up and he held her for ran-som in the heart

Gtr. 2

(14)

Gtr. 2 tacet

A/E E E9

of the cold, cold cit-y. He had a

A

nas - ty rep - u - ta - tion as a cru - el dude. _ They said he was ruth - less, they

Rhy. Fig. 2A

Gtr. 4

Gtr. 1

Rhy. Fig. 2

2 2 5 5 0 0

5 2 2 5/7 7 X

2 4 5 5 4 6 6 5 6 6 2 4 9 9 11 12 12 11

0 0 0 0 0 0 0 0 0 0 0 0 7 7 7 7 7

B

said he was crude. _ They had one thing in com - mon, they were good in bed. _ She'd say,

End Rhy. Fig. 2A

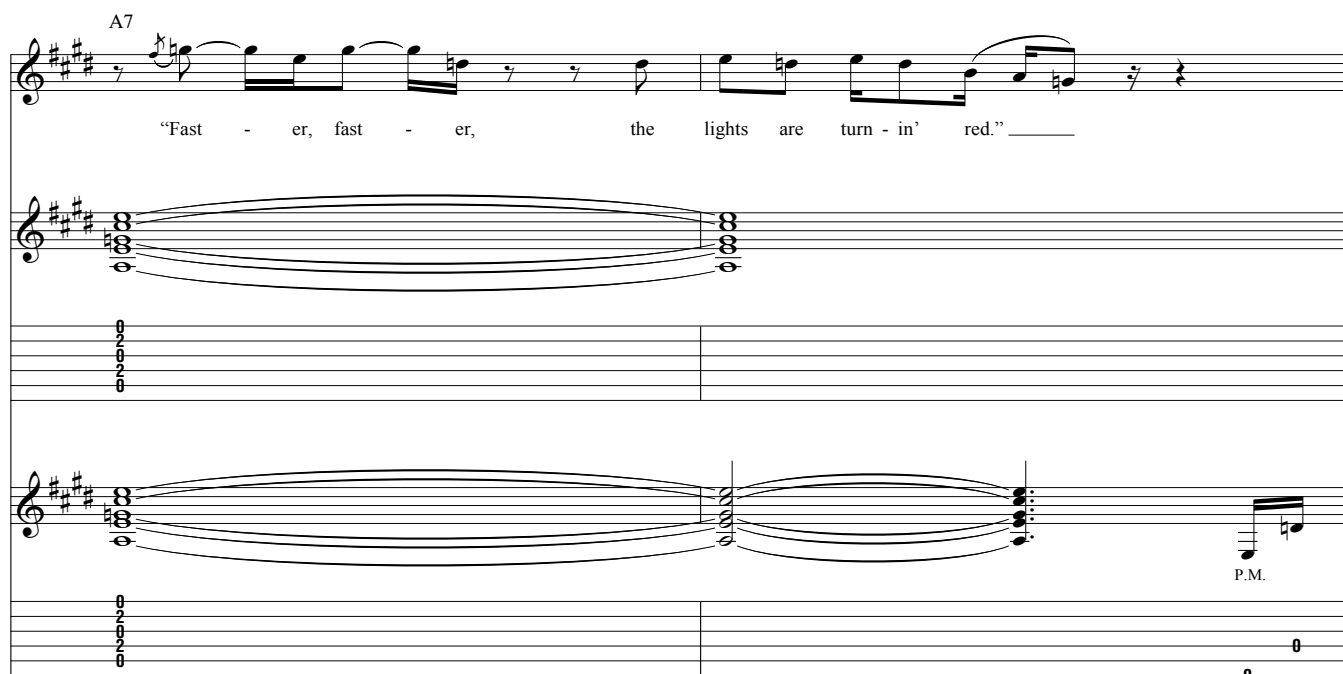
End Rhy. Fig. 2

X 5 2 X X 2 5 2 3 0 1 4 4 4 4 2 2

12 12 11 9 4 4 4 4 4 4 4 4 2 2 2 2 2 2 2 2 2 2 2 2

7 7 7 7 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

A7



“Fast - er, fast - er, the lights are turn - in' red.” _____

P.M.

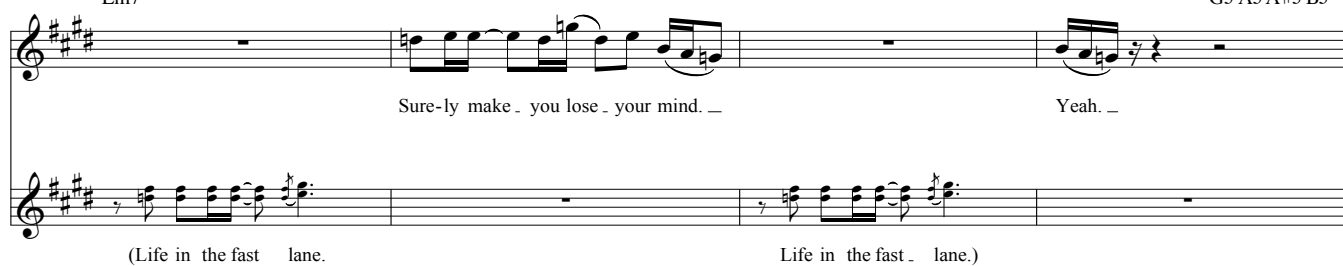
Chorus

Gtrs. 1 & 4: w/ Riff A (1st 3 meas.)

Em7

Gtrs. 1 & 4: w/ Fill 1

G5 A5 A#5 B5



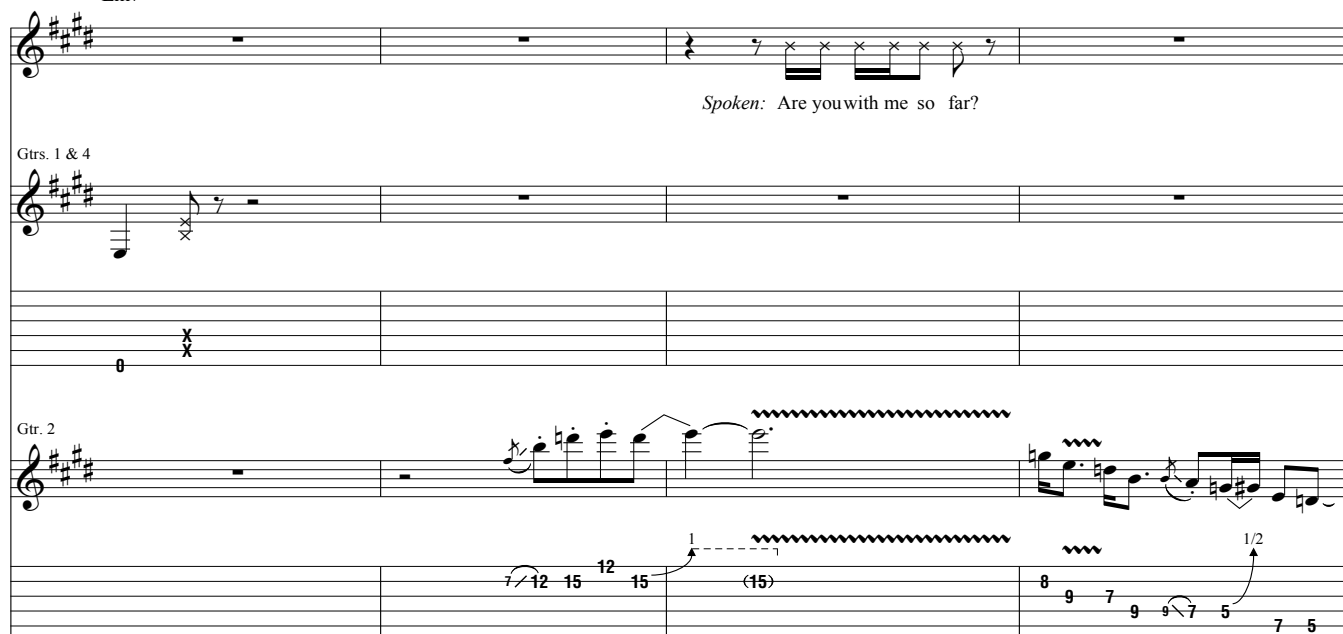
Sure-ly make - you lose - your mind. _ Yeah. _

(Life in the fast lane. Life in the fast lane.)

Interlude

Gtr. 3: w/ Riff C

Em7



Spoken: Are you with me so far?

Gtrs. 1 & 4

Gtr. 2

7 12 15 12 15 1 (15) 8 9 7 9 9 7 5 1/2 7 5

Verse

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

E9 A/E E E9 A/E E

2. Ea - ger for ac - tion and hot for the game. _ The com - ing at - trac - tion, the

Gtr. 2

(5) (5)

E9

A/E

E

E9

drop of a name. _ They knew all the right peo - ple, they took all the right pills. _ They threw

11 9 12 11 (11) (11)

Gtr. 2 tacet

A/E

E

E9

out - ra - geous par - ties, they paid heav - en - ly bills. _ There were

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A

A

Em7

lines _ on the mir - ror, lines _ on her face. _ She pre - tend - ed not to no - tice, _ she was

Gtr. 5 (clean)

mp
w/ pick & finger

5 7 5 5 7 5 14 12 12 14 (14) 12

B5

caught up in the race. Out ev - 'ry eve-ning un - til it was light. He was

A7 A13sus4 A7 (no 3rd)

too tired to make it, she was too tired to fight a - bout it.

Gtr. 5

let ring-----

Rhy. Fill 1 End Rhy. Fill 1

Sure - ly make you lose your mind.

Gtrs. 1 & 4

Chorus

1st time, Gtrs. 1 & 4: w/ Riff A (1 3/4 times)
 2nd time, Gtrs. 1 & 4: w/ Riff A (2 times)
 2nd time, Gtr. 2: w/ Riff B
 2nd time, Gtrs. 5 & 8 tacet

1st time, Gtr. 5 tacet

Em7

Life in the fast lane. Life in the fast lane.

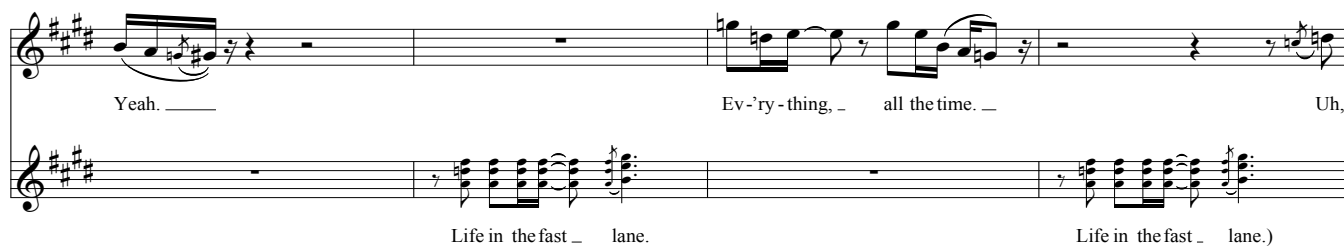
Gtr. 5

2nd time, Gtr. 2: w/ Fill 2

Gtr. 2: w/ Riff B

Yeah. _____ Ev-ry - thing, _ all the time. _ Uh,

Life in the fast _ lane. Life in the fast _ lane.)



Guitar Solo

Gtrs. 1 & 4: w/ Fill 1

G5 A5 A#5 B5

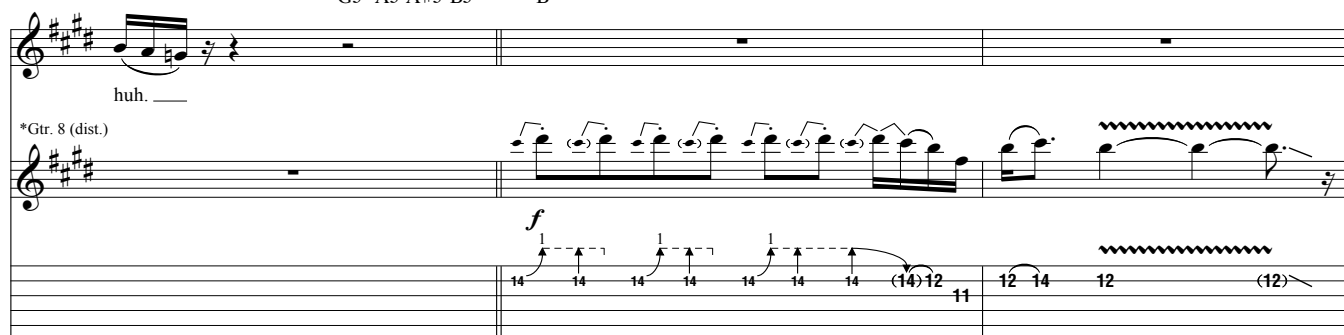
Gtr. 2 tacet
B

huh. _____

*Gtr. 8 (dist.)

f

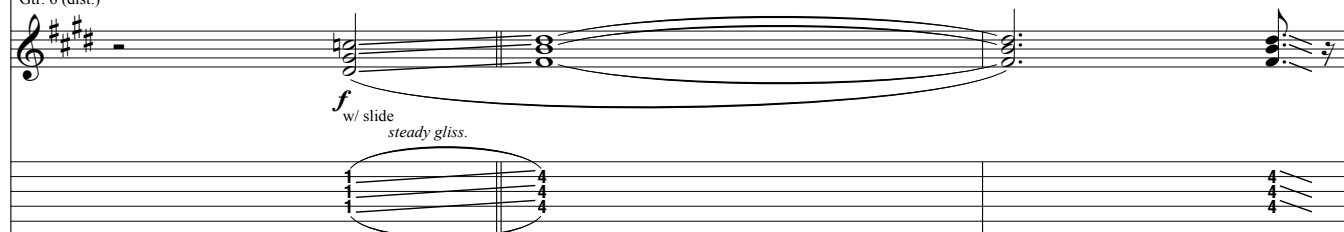
14 14 14 14 14 14 14 (14) 12 11 12 14 12 (12)



*Doubled throughout

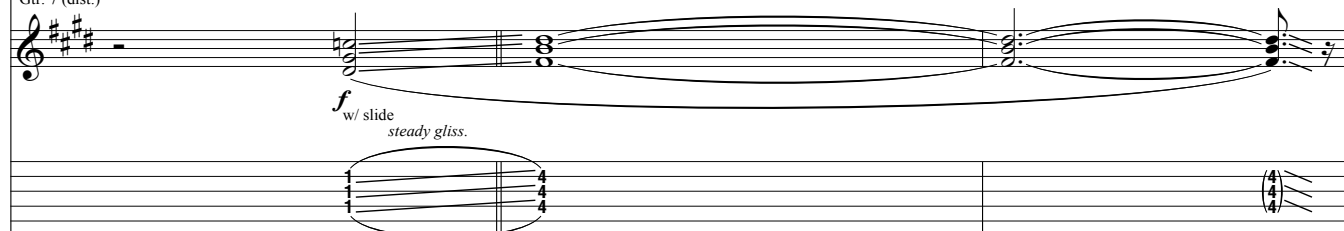
Gtr. 6 (dist.)

f w/ slide steady gliss.



Gtr. 7 (dist.)

f w/ slide steady gliss.



Gtr. 2

**Gtrs. 1 & 4

let ring - - - - let ring -

14 14 12 14 12 14 12 10 12 13 14 9 9 11 12 12 11 12 12 11 9 11



**Composite arrangement

Fill 2

Gtr. 2

1/4 1/2

14 14 12 14 12 14 12 10



D

Gtr. 8

Gtr. 6

Gtr. 7

Gtrs. 1 & 4

B

Gr. 4 tacet
E5 G#5 A5 A#5 B5 C#5 D5 D#5

Interlude

Gtrs. 4 & 8

11

End Rhy. Fig. 3

End Rhy. Fig. 4

[illegible]

Gtr. 3: w/ Rhy. Fig. 4 (2 times)
Gtrs. 4 & 8: w/ Rhy. Fig. 3

Gtr. 2

14 17 14 17

17 14 13 12 12 14 12

17 14 17

17 14 13 12 12 14 12 13

[illegible]

Verse

Gtrs. 1 & 4: w/ Rhy. Figs. 1 & 1A (2 times)

Gtr. 2 tacet

E9	A/E	E	E9				A/E	E
----	-----	---	----	--	--	--	-----	---

3. Blow - in' and burn - in', blind - ed by thirst. _ They ____ did - n't ____ see the stop _ sign, took a turn

E9		A/E	E
----	--	-----	---

— for the worse. — She said, “Lis - ten, ba - by, you can

[illegible]

Gtr. 2 tacet
E9

A/E E E9

hear the en-gine ring. — We've been up and down - this high - way, have-n't seen a god - damn thing." — He said,

Gtrs. 1 & 4: w/ Rhy. Figs. 2 & 2A
A

"Call — the doc - tor, I think I'm gon - na crash." — "The

Gtr. 5

let ring ----- |

Em7

doc - tor say he's com - in', but you got - ta pay him in cash." — They went

let ring ----- |

B

rush - in' down — that free - way, messed a - round and got — lost. —

Gtrs. 1 & 4: w/ Rhy. Fill 1
Gtr. 5 tacet

D.S. al Coda

Coda

A7 A13sus4 A7 (no 3rd)

N.C.

They did - n't care, they were just dy - in' to get off and it was...

Gtr. 8

huh. —

Gtr. 2

Interlude

*Gtr. 1: w/ Riff A

E5

(Life in the fast — lane.

Gtr. 5

w/ pick

Gtr. 2

w/ flanger

*w/ flanger

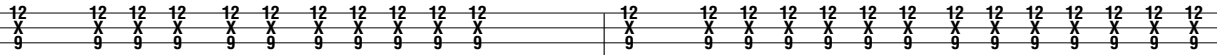
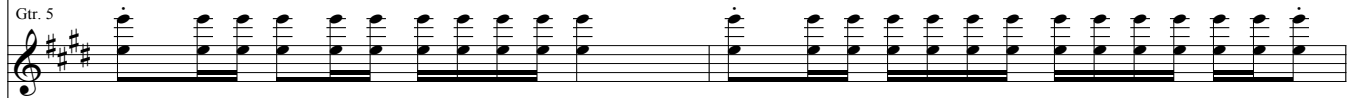
D

C



Life in the fast lane.)

Gtr. 5



Gtr. 2

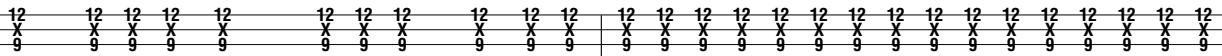


chord

Gtr. 1



A



chord



Grtr. 3: w/ Riff C (till fade)
Grtr. 5 tacet
Em7

Gtr. 4 tacet

Gtr. 4

Gr. 4

12 12 1/2 12 12 1/2 14

Gtr. 2

Gtr. 1

Cap. 1

Cap. 1

1

2

3

Gtr. 2

Gtr. 2

Gtr. 1

Rhy. Fig. 5

End Rhy. Fig. 5

Gtr. 1

First Rhy. Fig. 3

let ring - - - - |

let ring - - | let ring - |

9/7 11/7 12/7 12/7 11

12/7 12/7 11 9/7 11

Gtr. 1: w/ Rhy. Fig. 5 (till fade)

Gtr. 2

Musical notation for guitar 2, showing a melodic line with a gradual bend (grad. bend) and a fretboard diagram below it. The fretboard diagram shows the 7th fret, a bend from the 5th to the 7th fret, and a final bend from the 15th to the 16th fret. The notation includes a "let ring" instruction.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal melody in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The melody is: F#4 (quarter), G#4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G#4 (quarter), F#4 (quarter), E4 (quarter), D4 (half). The lyrics 'The Rose Tree' are written below the notes. The second system shows the continuation of the melody: E4 (quarter), D4 (quarter), C4 (half). The lyrics 'The Rose Tree' are written below the notes. The score is marked with 'P.S.' at the end of the first system. The guitar accompaniment is shown in a simplified notation below the vocal line, using numbers 4, 5, 6, 7, 0 and 'X' to indicate frets and string positions. The guitar part is divided into two systems, with the second system showing a final chord with notes on strings 4, 5, 6, 7, and 0.

Begin fade

The first system of the musical score for 'The Wind' is shown. It begins with a treble clef and a key signature of three sharps (F#, C#, G#). The melody starts with a quarter note G#4, followed by eighth notes A4 and B4, then a quarter note C5. This is followed by a half note D5, which is marked with a 'hold bend' instruction and a wavy line above it. The system ends with a whole rest on the next staff line.

4

let ring --

w/ pick & finger -----

let ring -----

let ring -----

1 4 3 2 0 0 1 0 1 0 1 0 1 0

Fade out

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of the melody and the first line of the accompaniment. The second system contains the second line of the melody and the second line of the accompaniment. The melody is in G major (one sharp) and 2/4 time. The accompaniment is in G major and 2/4 time. The melody features a 'let ring' instruction over a dotted quarter note. The accompaniment includes various rhythmic patterns, including triplets and sixteenth notes, and a 'let ring' instruction over a dotted quarter note.

from Journey - *Infinity*

Lights

Words and Music by Steve Perry and Neal Schon

Intro

Moderately ♩ = 132

Gtr. 1
(semi-clean)

*D/F# Bm7 D/F# A

mf
w/ delay
let ring throughout

*Chord symbols reflect implied harmony.

Bm7 C D/F#

When the

Riff A End Riff A

Chorus

D/F# Bm C

lights go down in the cit - y and the

D/F# Bm C

sun shines on the bay, _____ ooh, I

D/F# Bm C

wan - na be there _____ in my _____ cit - y, _____ oh. _____

Bm7 C D/F#

Oh, _____ oh. _____

Verse

D/F#

Bm

C

1. So you think you're _____ lone - ly, _____

Gtr. 2 (dist.)

mf

Gtr. 1

Gtr. 2 tacet

D/F#

Bm

C

well, my _____ friend, _____ I'm lone - ly too. _____

D/F#

Bm

C

I wan - na get back _____ to my cit - y _____ by the bay. _____

Gtr. 1 Riff B

End Riff B

Gtr. 1: w/ Riff A
Bm7

C D/F#

Oh, _____ oh. _____ It's

Bridge

Bm

A

G

D

sad, _____ oh, _____ there's been morn - ings out on the road with -

Gtr. 1 Rhy. Fig. 1

f

Bm

A

G

D

A

A#

out you, with - out your charms. _____

Bm

A

G

D

Oh, _____ my, my, my, my, my, my.

End Rhy. Fig. 1

Gtr. 1: w/ Riff A
Bm7

C

D/F#

Oh, _____ oh. _____ When the

Gtr. 2

8 7 9 7 9 7 9 7 10

Chorus

Gtr. 1: w/ Riff B (3 times)

D/F#

Bm

C

lights go down in the cit - y and the

7 9

D/F#

Bm

C

sun shimes on the bay, _____ ooh, I

7 5 7 5

D/F#

Bm

C

wan - na be there _____ in my _____ cit - y, _____ oh. _____

9

Bm C D/F#

Oh, _____ oh. _____

Gtr. 2

f w/ bar

Gtr. 1

Guitar Solo

Gtr. 1: w/ Rhy. Fig. 1

Bm A G D

Gtr. 2

Bm A G D A A#

Bm A G D

let ring -----

Bm7 C D/F#

When the

Gtr. 2

8va

1 15 (15) 13 15 1 15 (15) 13 15 1 13 13 1 15 16 15 17 17 17 17 19 19 19 19 20 19 17 19

V

Gtr. 1

3 3 3 3 5 5 5 5 9 7 7 7 9 7 9 7 9 7

Chorus

Gtr. 1: w/ Riff B

Gtr. 2 tacet

D/F#

Bm

C

lights go down in the cit - y and the

Gtr. 2

8va

17 19 19

D/F# Bm C

sun shimes on the bay, ooh, I

Gtr. 1

9 9 9 7 9 9 7 5 7 7 5 7 5

[illegible]

Oh, _____

Mm. _____

Gr. 2

mf

Gr. 1

2 4 2 3 5 3 2 4 3 5 5 5 6 5 5 5 9 7 7 9 11

The musical notation for the vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of two phrases. The first phrase starts with a Bm chord and a C chord, with a slur over the notes. The second phrase starts with a D/F# chord and a C chord, also with a slur over the notes. The lyrics 'Oh, _____' and 'oh. _____' are written below the staff, aligned with the first and second phrases respectively.

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The key signature is one sharp (F#), and the time signature is 3/4. The melody line starts with a treble clef and a key signature of one sharp. The guitar line is written in a simplified notation style, with numbers 2, 3, 5, 7, 9, and 10 indicating fret positions. The melody line includes a repeat sign and a final double bar line. The guitar line also includes a repeat sign and a final double bar line.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the melody in G major (one sharp) and a bass line with fingerings. The melody is written on a single staff with a treble clef. It begins with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a half note C5. This is followed by a quarter note B4, a quarter note A4, and a quarter note G4. The next measure starts with a quarter note F#4, followed by a quarter note E4, a quarter note D4, and a half note C4. The melody continues with a quarter note B3, a quarter note A3, and a quarter note G3. The final measure of the first system is a half note F#3, followed by a half note E3, and a whole note D3. The second system continues the melody from the first system, starting with a half note C4, followed by a half note B3, a half note A3, and a whole note G3. The melody concludes with a half note F#3, a half note E3, and a whole note D3. The bass line is written on a single staff with a bass clef. It begins with a quarter note G2, followed by a quarter note A2, a quarter note B2, and a half note C3. This is followed by a quarter note B2, a quarter note A2, and a quarter note G2. The next measure starts with a quarter note F#2, followed by a quarter note E2, a quarter note D2, and a half note C2. The bass line continues with a quarter note B1, a quarter note A1, and a quarter note G1. The final measure of the first system is a half note F#1, followed by a half note E1, and a whole note D1. The second system continues the bass line from the first system, starting with a half note C2, followed by a half note B1, a half note A1, and a whole note G1. The bass line concludes with a half note F#1, a half note E1, and a whole note D1.

from The Police - *Reggatta De Blanc*

Message in a Bottle

Music and Lyrics by Sting

Intro

Fast ♩ = 150

C#sus2 Asus2 Bsus2 F#sus2

Riff A1

Gtr. 2 (slight dist.)

f

w/ chorus

End Riff A1

T A B

Gtr. 1 (slight dist.)

Riff A

mf

w/ chorus

End Riff A

T A B

Verse

Gtrs. 1 & 2: w/ Riffs A & A1 (8 times)

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

1. Just a cast - a - way, __ an is - land lost __ at sea, __ oh. __

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

An - oth - er lone - ly day, __ no one here __ but me, __ oh. __

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

More lone - li - ness __ than an - y man __ could bear. _____

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Res - cue me __ be - fore __ I fall __ in - to __ des - pair, __ oh. __

Pre-Chorus

A5 D5 E5 E6 E5 A5 A6 A5 A6 A5

I'll send an S. O. S. to the world. I'll send an S.

*Gtrs. 1 & 2 Rhy. Fig. 1

P.M. P.M. P.M. P.M. ---| P.M. -----| P.M. P.M. P.M. P.M.

7 7 7 7 7 7 7 7 7 7 7 9 11 9 7 7 7 9 7 7 9 7

*Composite arrangement

D5 E5 E6 E5 F#5 D5

O. S. to the world. I hope that some - one gets my,

P.M. ---| P.M. ---| P.M. -----| P.M. -----|

7 7 7 9 11 9 0 4 4 4 4 4 4 4 4 4 7 7 7 7 7 7 7 0

F#5 D5 F#5 D5

I hope that some - one gets my, I hope that some - one gets my

End Rhy. Fig. 1

P.M. -----| P.M. -----| P.M. -----|

4 4 4 4 4 4 4 0 7 7 7 7 7 7 7 0 4 4 4 4 4 4 4 0 7 7 7 7 7 7 7

Chorus

C#m A C#m

mes - sage in a bot - tle, yeah.

Rhy. Fig. 2 End Rhy. Fig. 2

mf

A C#m A F#m7

Mes - sage in a bot - tle, yeah.

Gtr. 3

mp slight P.H.

Gtrs. 1 & 2

Rhy. Fill 1 End Rhy. Fill 1

Verse

Gtr. 1: w/ Riff A (8 times)
Gtrs. 2 & 3 tacet

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

2. A year has passed since I wrote my note.
3. Walked out this morning, don't believe what I saw.

Gtr. 2: w/ Riff A1 (6 times)

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

I should have known this right from the start.
Hun - dred bil - lion bot - tles washed up on the shore.

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

On - ly hope can keep me to - geth - er.
Seems I nev - er no - ticed be - ing a - lone.

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Hun - dred bil - lion cast - a - ways Love _ can mend _ your life, _ but love _ can break _ your heart. look - ing for _ a home.

Pre-Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 1

2nd time, Gtr. 3: w/ Fill 1

A5 D5 E5 E6 E5 A5 A6 A5 A6 A5 D5 E5 E6 E5

I'll send _ an S. _ O. _ S. _ to the world. I'll send _ an S. _ O. _ S. _ to the world.

F#5 D5 F#5 D5

I hope _ that some - one gets _ my, I hope _ that some - one gets _ my,

Gtr. 3

P.H. *p*

9 7 7 9

Pitch: B

To Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (7 times)

F#5 D5 C#m A

I hope _ that some - one gets _ my mes - sage in _ a bot - tle, _ yeah.

mp

11 11 (11) 9 11 11 9

Fill 1

Gtr. 3

p

1 1/2 1/2 1/2

7 4 (4) 6 5 4 4 5 4 4

C#m A C#m

Mes - sage in ____ a bot -

grad. release

(9) 11 11 11 9 11 (11)

A C#m A

tle, ____ yeah. Oh, ____

11 (11) 9 11 9 (9) 11 11 (11)

C#m A C#m

mes - sage in ____ a bot - tle, ____ yeah.

11 9 11 11 9 11 11 10 9 7 9

A C#m A

Mes - sage in ____ a bot - tle, ____ yeah. ____

P.H. grad. release let ring

(9) 7 9 7 9 11 9 11 11 9 11

F#m7

Gtr. 4 (clean)

mf
w/ chorus & flanger
let ring -----|
H.H. H.H. H.H. -----|

8va *loco*

Gtr. 3

let ring -----|
H.H. H.H. H.H. H.H. -----|

Gtrs. 1 & 2

let ring -----|

⊕ Coda

Chorus

Gtrs. 1 & 2: w/ Rhy. Fig. 2 (7 times)

C#m A C#m A

mes-sage in ___ a bot - tle, ___ yeah. _____

Gtr. 3

mp

C#m A C#m A

Mes-sage in ___ a bot - tle, ___ yeah. _____

C#m A C#m A

Mes sage in a bot tle, oh.

1/4 1/2

9 11 9 11 9 9 (9) (9) 7 9 7 9 X 9 11 9 11/13 9 11

C#m A F#m7

Mes-sage in a bot tle, yeah.

grad. release grad. bend

(11) 9 11 (11) 9 11 (11) (11) 9

Outro

Gtr. 1: w/ Riff A (till fade)
Gtr. 3 tacet

Gtr. 2: w/ Riff A1 (till fade)

C#sus2 Asus2 Bsus2 F#sus2

Send ing out an S. O. S.

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Send - ing out an S. O. S. I'm send - ing out an S. O. S. I'm

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

send - ing out an S. O. S. I'm send - ing out an S. O. S.

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

Send - ing out an S. O. S. Send - ing out an S. O. S.

Voc. Fig. 1 End Voc. Fig. 1

w/ Voc. Fig. 1 (till fade)

Gtr. 3

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2

8va mf rake 1 loco

19 (19) 19 (19) 17 16 18 18 18 11/13 12 12 12 11/13 12 12 11/13

F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

(13) 12 12 (13) 12 12 14 (14) 7

10 (10) 10 (10) 10 (10) 10 10 9 9 11

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2

(11) 22 19 22 17 16 17 17 18 (18)

F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

18 17 19 19 19 19 17 16 18 (18) 12 11/13

Begin fade

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2

(13) 12 12 11/13 12 12 13 12 12 12 12 12 12 13 13 12 14 (14) 19 (19) 19 (19) 19 (19)

F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2

19 19 17 16 18 (18) (18) 12 14 14 12 14 14 12 14 12 13 13 12 12 12 12 14

Fade out

C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2 F#sus2 C#sus2 Asus2 Bsus2

(14) 22 19 22 19 22 22 22 21 17 18 (18)

from Boston - *Boston* Peace of Mind

Words and Music by Tom Scholz

Intro

Moderately ♩ = 128

C#m/G# A

E/B

B

Bsus4

B5

C#m/G#

A

Gtr. 1 (acous.)

mf

T	5	X	6	6	X	X	X	X	9	9	7	5	5	X	5	5	X	X	X	X
A	6	X	7	7	X	X	X	X	9	9	8	6	6	X	6	6	X	X	X	X
B	4	X	7	7	X	X	X	X	7	7	9	4	4	X	7	7	X	X	X	X
B	4	X	5	5	X	X	X	X	7	7	7	4	4	X	5	5	X	X	X	X

E/B

B5

Bsus4

B5

C#m/G#

A

E/B

B

Bsus4 B5

Gtrs. 2 & 3 (elec.)

f
w/ dist.

9	9	7	4	4	4	6	7	9	6	7	6	7
---	---	---	---	---	---	---	---	---	---	---	---	---

Gtr. 1

Rhy. Fig. 1

9	9	9	9	9	X	5	X	6	6	6	X	X	X	9	9	8	9	9	X
9	7	9	9	9	X	6	X	7	7	7	X	X	X	9	7	9	9	9	X
7	7	7	7	7	X	4	X	7	7	7	X	X	X	7	7	7	7	7	X
7	7	7	7	7	X	4	X	5	5	5	X	X	X	7	7	7	7	7	X

C#m/G#

A

E/B

B

Bsus4

B5

C#m/G#

A

4	4	7	4	6	7	4	6	4	6	4	7	4	4	4	6
---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

End Rhy. Fig. 1

5	X	6	6	6	X	9	9	8	8	9	9	X	5	X	6	6	6	X	X
6	X	7	7	7	X	9	9	9	9	9	9	X	6	X	7	7	7	X	X
4	X	7	7	7	X	7	7	9	9	9	9	X	4	X	7	7	7	X	X
4	X	5	5	5	X	7	7	7	7	7	7	X	4	X	5	5	5	X	X

E/B B Bsus4 B C#m/G# A E/B B Bsus4 B5

7 9 6 7 6 7 4 4 7 4 6 7 4 6 4 7

E A/E E A/E E A/E E A/E E A/E E A/E E

1. Now if you're

Gtrs. 2 & 3

Rhy. Fig. 2 End Rhy. Fig. 2

*Gtrs. 1, 4 & 5

let ring -----|

*Gtrs. 4 & 5 (elec.) w/ dist. played *f*.

Gtr. 6 (elec.)

mf
w/ dist.

Verse

Gtrs. 2, 3 & 6 tacet

E A/E E A/E E A/E D5 A5 E

feel - in' kind - a low 'bout the dues you've been pay - ing, fu - ture's com - in' much too slow. —

Rhy. Fig. 3

Gtrs. 1, 4 & 5

let ring ----- 4

0 0 9 11 9 11 0 7 7 7 7 0 7

A/E E A/E E A/E

And you wan - na run but some - how you just keep on stay - in',

End Rhy. Fig. 3

let ring -- 4 let ring ----- 4

0 0 9 11 9 11 9 9 11 9 11 0 9 11 9 11 0

D5 D5/A A5 B E/B B E/B B E/B B5 B B6

can't de - cide on which way to go, ————— whoa. ————— Yeah, yeah, yeah.

Rhy. Fig. 4A

Gtr. 4

End Rhy. Fig. 4A

7 7 9 8 8 9 9 9 9 9 9 9 9 9 8 9 0

5 5 5 5 0 7 7 7 7 7 7 7 7 7 7 7 0

Rhy. Fig. 4

Gtrs. 1 & 5

End Rhy. Fig. 4

7 7 7 7 9 9 11 9 9 11 9 9 11 9 11 0

5 5 5 5 0 7 7 7 7 7 7 7 7 7 7 0

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)

Gtrs. 4 & 5: w/ Rhy. Fig. 5 (2 times)

C#m/G# A E/B B Bsus4 B5 C#m/G# A

I un - der - stand a - bout in - de - ci - sion, but I don't care if I

(I un - der - stand a - bout... oo,)

Gtrs. 4 & 5 Rhy. Fig. 5 End Rhy. Fig. 5

6 6 4 4 X X 7 7 7 7 9 9 7 7 9 9 7 7 0

E/B B Bsus4 B5 C#m/G# A E/B B Bsus4 B5

get be - hind. Peo - ple liv - in' in com - pe - ti - tion,

oo. Peo - ple liv - in' in com - pe - ti - tion.)

C#m/G# A E/B B Bsus4 B5 A5

all I want is to have my peace of mind.

Gtrs. 4 & 5 Rhy. Fill 1 End Rhy. Fill 1

Gtrs. 1, 4 & 5

6 6 4 4 X X 7 7 7 7 9 9 7 7 9 9 7 7 0 5

Interlude

Gtrs. 1, 4 & 5: w/ Rhy. Fig. 2

E A/E E A/E E A/E E A/E E A/E E

Yeah! Whoa. 2. Now you're

Verse

Gtrs. 1, 4 & 5: w/ Rhy. Fig. 3 (1 1/2 times)

E A/E E A/E E A/E D5 A5 E

climb - in' to the top of the com - pa - ny lad - der, hope it does - n't take too long. bod - y's got ad - vice they just keep on giv - in' does - n't mean too much to me.

A/E E A/E E A/E

Can't - cha see there'll come a day when it won't mat - ter, come —
 Lots of peo - ple out to make - be - lieve they're liv - in',

Gtrs. 1 & 5: w/ Rhy. Fig. 4
 Gtr. 4: w/ Rhy. Fig. 4A

D5 D5/A A5 B E/B B E/B B E/B B5 B B6

— a day when you'll be gone? — } Whoa, — oh. —
 can't de - cide who they should be. —

Gtr. 8 (elec.)

f
 w/ dist. & Echoplex
 P.S.
 steady gliss.

Gtr. 7 (elec.)

f
 w/ dist. & Echoplex
 P.S.
 steady gliss.

Chorus

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 Gtrs. 4 & 5: w/ Rhy. Fig. 5 (4 times)
 Gtrs. 7 & 8 tacet

C#m/G# A E/B B Bsus4 B5 C#m/G# A

I un - der - stand — a - bout in - de - ci - sion, — but I don't care — if I
 (I un - der - stand — a - bout in - de - ci - sion, but, oo, —

E/B B Bsus4 B5 C#m/G# A E/B B Bsus4 B5

get be - hind. — Peo - ple liv - in' in com - pe - ti - tion,
 oo. — Peo - ple liv - in' in com - pe - ti - tion,

C#m/G# A E/B B Bsus4 B5 A5

all I want — is to have my peace — of — mind. —
 (oo.)

Gtrs. 1, 4 & 5: w/ Rhy. Fill 1

Bridge

Gtrs. 7 & 8: w/ Fills 1 & 1A

[illegible]

To Coda

Take a look a - head. Take a look a - head. Yeah, yeah, __ yeah, yeah. __

Interlude

[illegible]

Gtrs. 4 & 5

The musical score for Guitars 4 and 5 consists of two systems. The first system features a treble clef and a key signature of three sharps (F#, C#, G#). The notation includes eighth notes, quarter notes, and chords, with some measures containing triplets indicated by a '3' over a bracket. There are two instances of the instruction 'let ring -- 1' below the staff. The second system continues the piece with similar notation, ending with a double bar line and repeat dots.

Rhy. Fig. 6

End Rhy. Fig. 6

[illegible]

Guitar Solo

Gtr. 6 tacet

Gtr. 2

D5 A5 E A/E D5 A5 E

Gtr. 3

Gtrs. 1, 4 & 5

D5 A5 E A/E

8va - loco

Gtrs. 1 & 5: w/ Rhy. Fig. 4
Gtr. 4: w/ Rhy. Fig. 4A

D5

D5/A

B

E/B B

E/B B

E/B B5

B B6

8va

Gtr. 2

Gtr. 3

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
Gtrs. 4 & 5: w/ Rhy. Fig. 5 (4 times)

C#m/G#

A

E/B

B

Bsus4 B5

C#m/G#

A

Gtrs. 2 & 3

Gtr. 9 (elec.)

1.

2.

E/B

B

Bsus4 B5

E/B

B

Bsus4 B5

Gtrs. 1, 4 & 5: w/ Rhy. Fill 1

A5

8va

D.S. al Coda

E A/E E

⊖ Coda

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a piano part. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems, each with a guitar staff and a piano staff. The guitar part includes a capo on the 2nd fret, indicated by "Gtrs. 2 & 3". The piano part includes a dynamic marking of "f" (forte) and a tempo marking of "w/ dist." (with distortion). The score is annotated with various musical notations, including chords (A5, C#5, B5), intervals (7, 8), and fingerings (3, 4, 5, 6, 7, 8, 9). The guitar part also includes a tablature section with fret numbers (2, 4, 5, 6, 7, 8, 9) and a key signature of one sharp (F#). The piano part includes a key signature of one sharp (F#) and a tempo marking of "w/ dist." (with distortion). The score is divided into three systems, each with a guitar staff and a piano staff. The guitar part includes a capo on the 2nd fret, indicated by "Gtrs. 2 & 3". The piano part includes a dynamic marking of "f" (forte) and a tempo marking of "w/ dist." (with distortion). The score is annotated with various musical notations, including chords (A5, C#5, B5), intervals (7, 8), and fingerings (3, 4, 5, 6, 7, 8, 9). The guitar part also includes a tablature section with fret numbers (2, 4, 5, 6, 7, 8, 9) and a key signature of one sharp (F#). The piano part includes a key signature of one sharp (F#) and a tempo marking of "w/ dist." (with distortion).

Breakdown

A tempo

Gtrs. 6, 9 & 10 tacet

C#5 A5 E B5 E5/B B5 C#5 A5 E B5 E5/B B5

Gtrs. 2 & 3

Gtrs. 4 & 5

Outro

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

Gtrs. 4 & 5: w/ Rhy. Fig. 5 (till fade)

C#m/G# A E/B B Bsus4 B5 C#m/G# A E/B B Bsus4 B5 E/B B Bsus4 B5

Riff A

End Riff A

Gtrs. 2 & 3

Gtr. 9: w/ Riff A (till fade)

C#m/G# A E/B B Bsus4 B5 C#m/G# A E/B B Bsus4 B5

Riff B

End Riff B

Begin fade

3rd time, Fade out

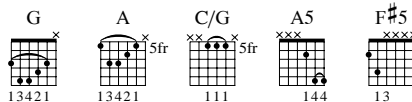
Gtrs. 2 & 3: w/ Riff B (till fade)

C#m/G# A E/B B Bsus4 B5 C#m/G# A E/B B Bsus4 B5

Gtr. 10

from Steely Dan - *Can't Buy a Thrill* Reeling in the Years

Words and Music by Walter Becker and Donald Fagen



Intro

Moderately ♩ = 138 (♩ = ♩)

N.C.

Gtr. 1 (dist.)

f

Gtr. 2 (clean)

mf

T
A
B

*Chord symbols reflect implied harmony.

A

G

5 7 5 (5) 5 7 5 7 9 7 7 9 9 (9) 10 9 7 9 (9) 10 9 7

0 0 2/4 2 2 4 2 0 0 2/4 2 2 4 2 3 3 1/2 0 0 2 0

A

G

let ring -

9 (9) 10 9 7 9 7 9 7 7 5 4 5 0 2 0 2/4 2 2 4 3 3 7 7 11

w/ pick & finger -

3 3 1/2 0 0 2 0 0 0 2/4 2 2 4 2 2 3 5 3 2 4 5 4 3 3 1/2 0 0 2 0

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A

10 10 14 15 15 15 15 14 14 14 12 12 12 10 10 10 9 9 9 9 7 7 7 5 5 5 5 3 3 3 0 0 0

G A

Fill 1 *mf* End Fill 1

*Gtr. 3 3/2

Gtr. 1 *divisi*

(Gtr. 3, cont. on lower staff)

*Piano arr. for gtr.

let ring - - - - -

(cont. on upper staff)

3 3 3 3 (3) 4 4 5 5 5 5 2 3 4 5 0 5 7 5 7 7 5 4 2 6 7 5 7

Verse

Gtr. 1 *tacet*

D A/C# Bm7 A D A/C# Bm7

1. Your ev - er last - in' sum-mer, you can see it fad - in' fast. _ So you grab a piece of some-thin' that you think is _

Gtr. 2 Riff A

let ring - - - - -

let ring - - - - -

Gtr. 3 Riff A1

(5/2) 5 2 5 5 5 3 5 2 5 5 7 5 7 7 5 6 5 7

A Em D#°7 Dm A/C# D

gon-na last. Well, you would - n't e - ven know a dia - mond if you held it in your hand. The

let ring -

(9) 5 5 7 8 7 7 6 6 5 5 3 5 2

(7) 5 7 6 5 7 8 5 8 7 8 7 6 7 6 5 7 5 7

A/C# Bm7 A

things you think are pre - cious I can't un - der - stand. Are you reel - in' in the

End Riff A

let ring - - - - -

(2) 5 5 5 5

End Riff A1

(7) 7 7 5 6 5 7 5 7 6

Chorus

Gtr. 3 tacet
G

A D/A A D/A A D/A A

years, stow - in' a - way the time? Are you gath - er - in' up the

Gtr. 2 Rhy. Fig. 1 End Rhy. Fig. 1

let ring - - - - -

3 3 2 3 0 2 0 3 3 2 3 0 2 0 0 0 2 4 4 0 2 2 2 3 2 2 2 4 0 2 2 2 3 2 2 2 4 0 3 2 2 4 2

Verse

Gtrs. 2 & 3: w/ Riffs A & A1

Gtr. 1 tacet

D A/C# Bm7 A D A/C# Bm7

2. You've been tell- in' me you're a gen - ius since you were sev-en - teen. _ In all _ the time I've known you I still _ don't know _

(12) (12)

A Em D#7 Dm A/C# D

_ what you mean. The week - end at the col - lege did-n't turn out like you planned. _ The things _

A/C# Bm7 A

_ that pass for know - ledge I can't un - der - stand. _ Are you reel - in' in the

Chorus

G

A

years, _ stow-in' a-way the time? _ Are you gath-er-in' up the

Gtr. 2 Rhy. Fig. 3 End Rhy. Fig. 3

3 3 2 3 3 2 0 3 3 2 0 0 0 4 2 0 0 4 2 0 0 4 2 0 0 4 3

G

A

tears? _ Have you had e-nough of mine? _ Are you reel - in' in the

3 3 2 3 3 2 0 3 3 2 0 0 0 4 2 2 4 2 2 2 0

G

G

$$F\#_m$$

Gtr. 1

Gtr. 2

G5

A5

P.M. –

Guitar Solo (Elliot Randall)

Gtr. 4 tacet

*G

Rhy. Fig. 4

A

G

End Rhy. Fig. 4

Gtr. 2

Gtr. 1

*See top of first page of song for chord symbols pertaining to rhythm slashes.

Gtr. 2: w/ Rhy. Fig. 4

G

A

G

G

Gtr. 2

A

C/G

A

Gtr. 1

Gtr. 3: w/ Fill 1

Verse

Gtr. 1 tacet

Gtrs. 2 & 3: w/ Riffs A & A1

D

A/C#

Bm7

A

D

A/C#

Bm7

3. I spent a lot of — mon - ey and I've spent a lot of time. —

The trip we made to Hol - ly - wood is etched up -

A Em D#°7 Dm A/C# D

on my mind. Af - ter all ____ the things we've done and seen _ you find ____ an - oth - er man. The

A/C# Bm7 A

things you think are use - less I ____ can't un - der - stand. _ Are you reel - in' in the

Chorus

Gtr. 2: w/ Rhy. Fig. 3 (1 1/2 times)

G A

years, ____ stow - in' a - way the time? ____ Are you gath - er - in' up the

Gtr. 1

X X 7 9 7 9 7

9 9 5 7 5

G A

tears? ____ Have you had e - nough of mine? ____ Are you reel - in' in the

8va -----

loco

w/ pick & finger

15 15 15/17 12 12 12/14 12

12 10 9 12 10 9 7

Gtr. 2: w/ Rhy. Fig. 3 (1 1/2 times)

G A

years, ____ stow - in' a - way the time? ____

w/ pick

12 10 8 7 9 7 6 9 7 7 0 5 7 5 5 5 7 5

9 7 5 5 7 5 4 6 9 7 7 0 7 5 5 5 7 5

G

Are you gath-er - in' up the tears? ____ Have you had e - nough of

F#5

Gtr. 2

mine? ____

Gtr. 4

Gtr. 1

Gtr. 2: w/ Riff B (2 times)
G5

A5

Gtr. 4

Gtr. 1

1. 2.

Outro

Gtr. 4 tacet

G

Gtr. 1

Rhy. Fig. 5

Gtr. 2

(cont. on upper staff)

A

let ring ---|

End Rhy. Fig. 5

Gtr. 2: w/ Rhy. Fig. 5 (till fade)

G

Gtr. 1

A

Begin fade

G A

let ring -

G A

let ring -

G

A G

8va

loco

w/ pick & finger

Fade out

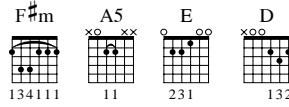
A

from Tom Petty & The Heartbreakers - *Damn the Torpedoes*

Refugee

Words and Music by Tom Petty and Mike Campbell

Intro
Moderate Rock ♩ = 116



Intro musical notation. Includes guitar parts for Gtr. 1 (elec.) and Gtr. 2, and a drum part. Chords: F#m, A5, E, F#m, A5, E. Rhythmic figures: Rhy. Fig. 1A, Rhy. Fig. 1, End Rhy. Fig. 1A, End Rhy. Fig. 1.

*See top of page for chord diagrams pertaining to rhythmic slashes.
**Two gtrs. arr. for one, elec. & acous.

Verse musical notation. Includes guitar parts for Gtr. 3 (elec.) and Gtrs. 1 & 2. Chords: F#m, A5, E, F#m, A5, E. Rhythmic figures: Rhy. Fig. 1A, Rhy. Fig. 1, End Rhy. Fig. 1A, End Rhy. Fig. 1.

Verse
3rd time, Gtr. 3: w/ Fill 1

Gtr. 2 Rhy. Fig. 2A

Gtrs. 1 & 2:
w/ Rhy. Figs. 2 & 2A (3 times)

Verse musical notation. Includes guitar parts for Gtr. 3 (elec.) and Gtr. 1. Chords: F#m, A5, E, F#m, A5, E. Rhythmic figures: Rhy. Fig. 1A, Rhy. Fig. 1, End Rhy. Fig. 1A, End Rhy. Fig. 1.

Fill 1
Gtr. 3

3rd time, Gtr. 3: w/ Fill 2

E F#m A Gtr. 3 tacet E

Ain't no real big se - cret, all the same, some - how, we get a -
 Tell me why you wan - na lay there, rev - el in your a - ban -
 Who knows? May - be you were kid - napped, tied up tak-en a - way and held for ran -

Gtr. 3

mf

5 7 5 7
4 6 4 6

3rd time, Gtr. 3: w/ Fill 3

F#m A E D

round it. Lis - ten, it don't real - ly
 don. som. Hon - ey, it don't make no
 - Hon - ey, it don't real - ly

* Gtrs. 1 & 2

f

7 7 7 7
6 6 6 6

* Composite arrangement

B/F#

mat - ter to me. Ba - by, you be - lieve what you wan - na be - lieve. You see you
 dif - f' rence to me. Ba - by, ev - 'ry - bod - y's had to fight to be free. }
 mat - ter to me. Ba - by, ev - 'ry - bod - y's had to fight to be free. }

7 7 4 4 4 4 4 4 4 4
 5 5 2 2 2 2 2 2 2 2

Chorus
 Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

To Coda 1.

F#m A5 E F#m A5 E

don't have to live like a ref - u - gee. (Don't have to live like a ref - u - gee.)

Gtr. 3

f

4 4 1 2 4 2 4 2 2 5 7

Fill 2
 Gtr. 3

mf

5 7 10 7
4 6 9 6

Fill 3
 Gtr. 3

2 4 2 4 (4) 2 4

2. F#m A5 E F#m A5 E

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A

(Don't have to live like a ref - u - gee.) _____ Now, ba - by, you don't have _ to live like a ref - u - gee. _____

F#m A5 E Bridge

Gtrs. 1 & 2

(Don't have to live like a ref - u - gee.) _ Oh! Ba - by, we ain't the first. _

I'm sure a lot of oth - er lov - ers been burned. _ Right _ now this seems _ real _

_____ to you, _ but it's one of those things you got to feel to be true. _____

Organ/Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A (2 times)

F#m A5 E F#m A5 E F#m A5
 (4) 1 2 5 2 5 5 0 9 0 9 10

D.S. al Coda

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It features two staves: a guitar staff (top) and a bass staff (bottom). The guitar staff is in treble clef with a key signature of three sharps (F#, C#, G#). The bass staff is in bass clef. The score is divided into measures by vertical bar lines. Above the guitar staff, there are chord labels: "E" above the first measure, "F#m" above the second measure, "A5" above the third measure, and "E" above the fourth measure. The guitar staff contains various musical notations including eighth notes, quarter notes, and slurs. The bass staff contains fret numbers (0, 10, 12, 14, 17) and some notes. The overall layout is clean and professional, typical of a music manuscript.

⊕ Coda

Gtrs. 1 & 2: w/ Rhy. Figs. 1 & 1A, till fade

F#m A5 E F#m A5

(Don't have to live like a ref - u - gee. _____ No, you don't have _____ to

let ring-----| let ring-----|

7/5 4 6 4 5 7 5 7 6

live like a ref - u - gee. Don't have to live like a ref - u - gee. Ba - by, you

F#m A5 E F#m A5
 don't have to live like a ref - u - gee. Don't have to live like a
 let ring 1

Oh, oh, oh.
ref - u - gee.)

let ring

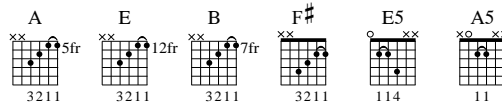
The musical score for guitar consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). It features a melodic line with chords F#m, A5, and E. The bottom staff is in bass clef and shows fret numbers 14 and 17, with a 'hold bend' instruction indicated by a dashed line and a vertical bar.

[illegible]

from Bob Seeger & The Silver Bullet Band - *Night Moves*

Rock and Roll Never Forgets

Words and Music by Bob Seger



Intro

Moderately fast Rock ♩ = 148

Gtr. 1 (slight dist.) *E5 A5

Riff A

f let ring

Gtr. 2 (dist.) Rhy. Fig. 1

f

TAB

*Chord symbols reflect basic harmony.

1. E5 2. E5 Verse F#m F#m

1. So you're a lit - tle bit old - er and a
get your - self a part - ner, go

Gtr. 3 (clean) Rhy. Fill 1 End Rhy. Fill 1 Rhy. Fig. 2A

mp

Gtr. 1 End Riff A Rhy. Fig. 2

Gtr. 2 End Rhy. Fig. 1

TAB

*Gtr. 2 plays Fm

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used to shake 'em down, but now you stop and think a - bout your
lo - cal news pa - pers, chanc - es are you won't have to go

dig - ni - ty. So, now
too far. Yeah, the

End Rhy. Fig. 2A

(cont. in slashes)

End Rhy. Fig. 2

P.M. ----- 1

P.M. ----- 4

Pre-Chorus

A E A

Rhy. Fig. 3

Gtr. 3

sweet raf - ters six - teen's turned thir - ty - one, you
will be ring - ing 'cause the beat's so strong, the
sweet six - teen's turned thir - ty - one,

Gtr. 1

P.M. ----- 1

Gtr. 2

E A

get to feel - in' wear - y when the work day's done. Well, all
crowd to will be sway - ing and the sing - ing a - long. And all
feel a lit - tle ti - red, feel - ing un - der the gun. Well, all

P.M. -----|

E
End Rhy. Fig. 3

— you got to do is get up and in - to your kicks —
— you got to do is get in, in - to the mix —
— of Chuck's chil - dren are out there, play - ing his licks. —

P.M. -----|

B

Rhy. Fig. 4

End Rhy. Fig. 4

if you're in a fix.
 if you need a fix.
 Get in - to your kicks,

F#

You can Come
 then can come
 come

Chorus
F#m

B

back, ba - by, rock and roll nev - er for - gets. —

Gtr. 3 Rhy. Fig. 5B

Gtr. 1 Rhy. Fig. 5

Gtr. 2 Rhy. Fig. 5A

P.M. 1/4 3 2

To Coda

N.C.

E N.C.

2. You bet - ter

Oo, the

End Rhy. Fig. 5B

End Rhy. Fig. 5

End Rhy. Fig. 5A

Bridge

Gtr. 3: w/ Rhy. Fig. 3

A E A E

band's still play - ing it loud and lean. — Lis - ten to the gui - tar play - er

Gtr. 1

Gtr. 2

A E

mak - ing it scream. — All — you got to do is just make that scene — to - night. —

Gtr. 3: w/ Rhy. Fig. 4 (2 times)

B

— Hey, — to - night! — Woo!

Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Figs. 2 & 2A

Gr. 2

F# F#m E F#

hold bend

let ring

14 13 14 13 (13) 11 11 13 11 13 11 14/16 16 14/16 16

D.S. al Coda

F#m E A

Well, now

14 13 (13) 11 13 11 11 13 11 11 13 13 11 9 11 9 11 12 12 12 12 12 11 (11) 9 9

1 1/2 1 hold bend

Coda

Gtrs. 1, 2 & 3: w/ Rhy. Figs. 5, 5A & 5B (1st 3 meas.)

F#m B

Said you can come back, ba - by, rock

Gr. 3 Rhy. Fill 2B End Rhy. Fill 2B

Gr. 1 Rhy. Fill 2 End Rhy. Fill 2

Gr. 2 Rhy. Fill 2A End Rhy. Fill 2A

12 12 12 12 13 13 13 2 2 2 2 4

2 2 4 0 2 2 4 0

2 2 4 0 2 2 4 0

E F#m B

— 'n roll nev - er for - gets. — Oh, come — back, ba - by, rock —

E N.C.

— 'n roll nev - er for - gets. — Oo. —

Interlude

Gtr. 1: w/ Riff A (2 times)
Gtr. 2: w/ Rhy. Fig. 1 (2 times)
E5

A5 E5

Oh, yeah. — Oh, yeah. —

Gtr. 3: w/ Rhy. Fill 1 E5

Ha. — Uh, huh. — Uh, huh. — nev - er for - gets. —

E5 A5 E5 End Rhy. Fig. 6B

Gtr. 3

Oh, no. — Oh, no. — Oh, — nev - er for - gets. —

Gtr. 1 Rhy. Fig. 6 End Rhy. Fig. 6

0	0	0	X	0	0	0	0	X	2	2	2	2	2	0	0	0
4	4	4	X	4	4	4	4	X	2	2	2	2	2	1	1	1
2	2	2	X	2	2	2	2	X	2	2	2	2	2	2	2	2

Gtr. 2 Rhy. Fig. 6A End Rhy. Fig. 6A

2	4	0	0	0	0	0	2	0	0	0	0	2	2	2	4	0	0	0	0	0	0	2
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0

A5 E5

Ah, yeah. — Oo. — Oh, — Lord. —
(Nev - er for - gets. —

Outro-Guitar Solo

Gtrs. 1 & 3: w/ Rhy. Figs. 6 & 6B (till fade)

E5 A5 E5

Hey! Yeah!

Gtr. 2

A5

Nev - er for - gets, — yeah. — Whoa,

Nev - er for - gets. —

E5

whoa. — Oh, oh, — oh, oh, — oh, — Ah,

Nev - er for - gets. —

hold bend

A5 E5

yeah. ____ Oo, ____ oo. ____

Ow!
Nev - er for - gets.) ____

let ring ----- 4

12 11 (11) 9 11 11 7 9 8 7 7 11 9 11 11 9 9

A5 E5

1 hold bend 1 hold bend 1 hold bend

let ring -----

12 11 12 12 12 11 12 12 12 11 12 12 11 (11) 11 9 11 9 8 7 5 9 8 7 6

A5

Nev - er, nev - er for - gets. ____ Oh, no. ____ Oh,

let ring -| 1 hold bend

(5) 2 0 13 12 12 15 12 12 12 15 12 12 15 12 14 12 15 12 14 12 15 12 14

E5

no. ____

3

12 12 14 12 15 12 14 12 15 12 14 15 12 14 15 12 14 12 15 14 15 12 14

The musical score for 'Begin fade' and 'E5' is presented in two systems. The first system shows a melodic line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The melody consists of eighth and quarter notes, with some notes beamed together. Above the staff, there are wavy lines indicating vibrato or tremolo. The second system shows a fretboard diagram for a guitar. The diagram is divided into three measures. The first measure shows frets 14, 15, 14, 12, 14, 14, 12, 12. The second measure shows frets 14, 14, 12, 14, 12, 12, 14. The third measure shows frets 11, 9, 11, 9, 11, 9, 9. Above the fretboard diagram, there are wavy lines indicating vibrato or tremolo. The text 'Begin fade' is written above the first measure of the second system, and 'E5' is written above the third measure.

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a wavy line indicating a tremolo effect. The main melody is in the treble clef, and the bass line is in the bass clef. The score includes a key signature change to A5 at the end. The bass line includes a 1/2 note and a 9/13 interval.

from Yes - *Fragile*

Roundabout

Words and Music by Jon Anderson and Steve Howe

Intro
Free time

Em

Gtr. 1

pp w/ fingers *f*

Gtr. 1 tacet

Gtr. 2 (acous.)

mf
Harm.
w/ fingers
let ring throughout

*Backwards gtr. arr. for gtr.

Gtr. 2

Harm. -----|

(5)

12

7 5 7 5 3 7

4 5 7 4 5 7

C

Gtr. 1

pp *f*

Gtr. 1 tacet

Em

Gtr. 2

Harm. -----|

3

12


7 5 7 5 3

*D C G/B Am G D/F# Em

Gtr. 3 (acous.)

The musical score for Gtr. 3 (acous.) consists of a single staff with a treble clef and a key signature of one sharp (F#). The staff contains four measures of music. The first three measures each contain a whole rest. The fourth measure contains a whole note chord consisting of the notes F#4, A4, and C5. The score is marked with a dynamic of *mf* and a 'Harm.' instruction. Below the staff, there are three empty staves, each with a '12' written at the end, indicating a 12-fret position or a specific fretting technique.


Gtr. 4 (acous.)

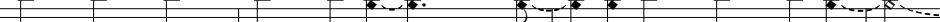


The musical score for Gtr. 4 (acous.) is written on a single staff with a treble clef and a key signature of one sharp (F#). The staff contains four measures of whole rests, followed by a final measure containing a quarter rest, an eighth rest, and a final chord consisting of F#4, A4, and C5. The dynamic marking *mf* is placed below the final chord. Below the staff, there are three empty staves, each with a vertical dashed line at the end of the first measure.

Gtr. 2

F#m G F#m Gtr. 2 tacet F#m Em F#m G F#m Em

Gtr. 3 

Harm. 

Pitch: G
D

GD

GD


Gtr. 4

0 2 3 2 3 2 0 0 0 2 3 2 0 0

0 2 4 2 2 2 0 0 0 2 4 2 0 0

0 2 2 2 2 2 0 0 0 2 2 2 0 0

Gtr. 2



Measures 1-4 of the guitar part. Measure 1 contains a G#4 note. Measures 2-4 contain rests. The bass staff shows an open string (E2) in measure 1, followed by rests in measures 2-4.

Grtr. 5 (elec.)

Riff A

End Riff A

pp w/ slight dist. *mf*

0 2 0 2 2 0 3

*Vol. swell

Gr. 5: *tacet* Gr. 5: *w/ Riff A*

F#m G F#m G F#m Em F#m G F#m Em

Harm. ---

Pitch: G D G D G D

Gr. 4

Verse

Em F#m G F#m G F#m Em F#m G F#m G F#m Em

1. I'll be the round - a - bout. The words will make _____ you out and out.

Harm. ---

Pitch: G D G D G D G D

F#m G F#m G F#m Am Bm C Bm C Bm Am

I'll spend the day _____ your way. _____ Call it

Harm. ---

Pitch: G D G D G D G D

Bm Bm/A Gmaj7 F/G Em7

morn-ing driv-ing through the sound and in and out the val - ley. _____

Gtr. 5

Gtrs. 3 & 4

*T = Thumb on 6th string

Gtr. 6 (elec.)

mp

mf
w/ clean tone

Interlude

Em7 F#m7 Gmaj7 F#m7 Gmaj7 F#m7 Em7 F#m7 Gmaj7 Am7 Bm

Rhy. Fig. 1

Riff B

Verse

Em7 Em7 F#m7 Gmaj7 F#m7 Gmaj7 F#m7 Em7

Gtr. 5 tacet

2. The mu - sic dance _____ and sing. ____

(4)

End Rhy. Fig. 1

0

14 14 14

12 12 12

14 14 14

The musical score for 'End Riff B' and 'Riff C' is presented on a grand staff. The key signature is one sharp (F#). The score is divided into two sections: 'End Riff B' and 'Riff C'. 'End Riff B' consists of a single measure with a half note F#4 and a half note F#3. 'Riff C' is a 16-measure sequence. The first measure of 'Riff C' is a half note F#4 and a half note F#3. The subsequent measures are eighth notes, with some measures containing a 'x' symbol. The bass line for 'End Riff B' is a single measure with a half note F#3 and a half note F#2. The bass line for 'Riff C' is a 16-measure sequence of eighth notes, with some measures containing a 'x' symbol. The score is written for guitar and bass.

[illegible]

Gr. 6

0 X X 2 X X 3 X 0 2 2 0 2

0 X X 2 X X 3 X 0 2 2 0 2

0 X X 2 X X 3 X 0 2 2 0 2

Gmaj7 Am7 Bm7 Am/C Bm7 Am/C Bm7 Am7 Bm Bm/A

— your — way. Call it morn-ing driv-ing through the sound and

End Riff C

Gtr. 6 tacet
 Gmaj7

Fmaj7

in and out the val - ley. _____ In and a - round _

Gtrs. 3 & 4

End Rhy. Fig. 2

7 0
 7 1
 5 2
 3

Chorus
Gtrs. 3 & 4 tacet

G C F5 C/E F5 C/E G C F5 C/E B^b G

the lake, — moun-tains come out — of the sky — and they stand — there. —

Rhy. Fig. 3 **End Rhy. Fig. 3**

Gtr. 7 (elec.)

f w/ slight dist.

3 3 5 6 5 6 0 3 3 3 3 3 3 3 6 0 6 6 3 3
4 4 5 8 X 7 X 7 4 4 4 4 4 4 4 4 4 4 4 4 4
5 5 5 8 X 7 5 5 5 5 X 5 5 5 5 6 7 7 7 5 5 5 5

Grtr. 7: w/ Rhy. Fig. 3 (2 3/4 times)

C F5 C/E F5 C/E G C F5 C/E Bb G

One — mile o - ver we'll be there and we'll see — you. —

C F5 C/E F5 C/E G C F5 C/E Bb G

Ten true sum-mers we'll be there and laugh-ing, too.

C F5 C/E F5 C/E G C F5 C/E Bb

Twenty-four before, my love, you'll.

Em Em7

see, I'll be there with you.

Gtr. 7

w/ pick & fingers mf w/ pick

6	6	1	3	5	7	8	X	0
6	7	0	2	3	5	7	X	0
8	7	0	2	3	5	7	X	0

Gtrs. 3 & 4

0 0 0 0 0 0 0 0 0

Gtr. 6

0 0 0 0 0 0 0 0 0

Interlude

Gtrs. 3 & 4: w/ Rhy. Fig. 1
Gtr. 6: w/ Riff B (1 1/2 times)

Em7 F#m7 Gmaj7 F#m7 Gmaj7 F#m7 Em7 F#m7 Gmaj7 Am7 Bm Em7

0 0 0 0 0 0 0 0 0

Gtr. 7

F#m7 Gmaj7 F#m7 Gmaj7 F#m7 Em7

dist. off

Gtrs. 3 & 4

Gtrs. 3 & 4 tacet

Gtr. 7

C Bm Am G D/F#

Verse

Em7 F#m7 Gmaj7 F#m7 Gtr. 7 tacet Gmaj7 F#m7 Em7

3. I will re - mem - ber you.

Gtrs. 3 & 4

Gtr. 6

Gtr. 7

C F5 C/E F5 C/E G C F5 C/E B♭

Woo, woo, woo, yeah. Twen - ty - four be - fore, my love, you'll _

Em

see, I'll be there with you.

Gtr. 7

w/ pick & fingers

6	6	7	1	3	5	7	8
6	7	0	2	3	5	7	

Interlude

Gtr. 7 tacet

Em

Gtr. 8 (elec.)

C Bm Am G D/F#

w/ slight dist.

Gtr. 8 tacet

Em

Riff D

Gtr. 9 (elec.)

w/ dist.

End Riff D

Bridge

Gtr. 9: w/ Riff D (3 times)

Em

A - long the drift - ing cloud, the ea - gle search - ing down on the land.

Catch - ing the swirl - ing wind, the sail - or sees the rim of the land.

The ea - gle's danc - ing wings _ cre - ate as weath - er spins _ out _ of hand.

Gtr. 8: w/ Riff D (2 times)

Riff E

End Riff E

Gtr. 7

mf

12	12	7	10	7	9	3	5	7	10	9	14
14	14	9	12	9	11	5	7	9	12	11	16

Gtr. 9: w/ Riff D (4 1/2 times)

Go clos - er, hold the land, _ feel part - ly no more than _ grains _ of sand.

p

12	3	5	7	10	9	14
14	5	7	9	12	11	16

We stand to lose all time, _ a thou-sand an - swers by _ in _ our hand.

mf *p*

12	12	7	10	7	9	3	5	7	10	9	14
14	14	9	12	9	11	5	7	9	12	11	16

Next to your deep - er fears, _ we stand sur - round - ed by _ mil - lion years.

mf *p* *mf*

12	12	7	10	7	9	3	5	7	10	9	14
14	14	9	12	9	11	5	7	9	12	11	16

Gtr. 7: w/ Riff E (1 1/2 times)

I'll be the round - a - bout. ____ The words will make ____

____ you out ____ and out. I'll be the round - a - bout. ____

The words will make ____ you out ____ and out. ____

Gtr. 7

3 5 7 10 9 14
5 7 9 12 11 16

Gtr. 9

2 0 3 0 3 2 3 2 0

Interlude

Free time

Gtrs. 7 & 9 tacet

Em

Gtr. 2

Harm. Harm. ----- 4

12 12 12 12 12

7 5 7 5 3 7 5

12 12 12 12

C

7 5 7 5 3 7 4 5 7 4 5 7 3

Em

Harm. -----|

12

C

In and a - round _

4 5 7 4 5 7 3

Chorus A tempo

Gtr. 2 tacet
G

the lake, _ moun-tains come out _ of the sky, _ they stand there. _

mp

7 7 7 7

*Mellotron arr. for gtr.

G F B \flat E \flat maj7

Twen-ty - four be - fore, my love, and I'll be _ there. _

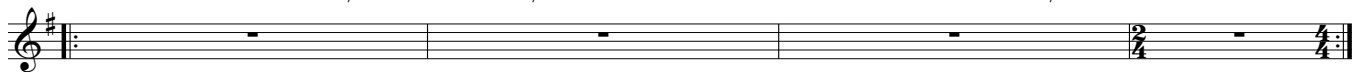
7 7 7 7

Organ solo

Gtr. 7: w/ Rhy. Fig. 3 (3 3/4 times)

Gtr. 10 tacet

G C F5 C/E F5 C/E G

C F5 C/E B \flat 

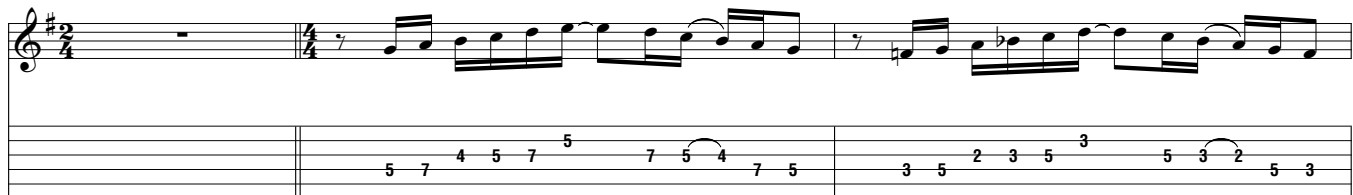
4.

Interlude

G

B \flat

Gtr. 8



Gtr. 7



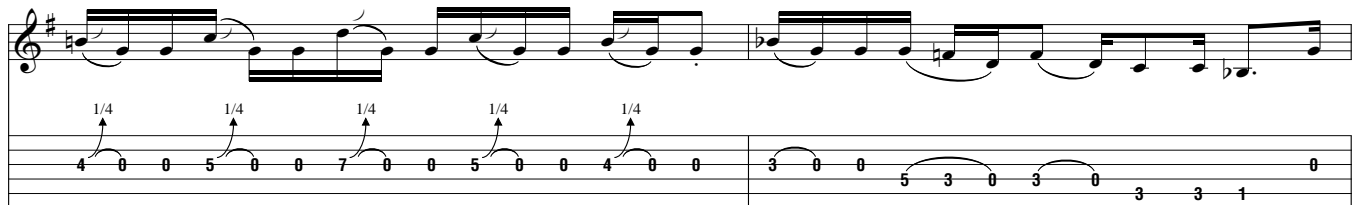
G

B \flat 

G

B \flat

*Gtrs. 7 & 8



*Composite arrangement

G Bb

15 13 15 13 14 13 13 11 12 13 15 13 15 13 12 12 10 10 12 10 8 8 10

Organ solo

Gtr. 7: w/ Rhy. Fig. 3 (2 times)

Gtr. 8 tacet

G C F5 C/E F5 C/E G C F5 C/E Bb

Interlude

Gtr. 7 G Bb

Gtr. 8

5 2 3 5 2 4 2 5 3 2 5 3 5 2 3 5 2 5 3 2 5 3

G Bb

5 2 3 5 2 4 2 5 3 2 5 3 5 2 3 5 2 5 3 2 5 3

Guitar Solo

Gtrs. 7 & 8 tacet

Gtr. 9

G Bb G

**p < f*

15 (15) 13 12 13 12 13 15 13 15 10 12 10 (10) 12 10 12 7

*Vol. swell

Bb Am Bm

9 10 9 10 12 10 12 14 12 14 15 2 4 5 2 4 5 3 5 7

Gtr. 9

Em

(7) 8 10 12 12 (13) 14 (15) 12 (13) 14 15 14 15 14

Gtr. 6

0

Verse

Gtr. 6: w/ Riff C

Gtr. 9 tacet

Em

4. I'll be the round - a - bout. _ The words will make _ you out _ and out.

Am

You spend the day _ your _ way. _ Call it

Gtr. 7

X X 5

Bm Bm/A Gmaj7 Fmaj7

morn-ing driv-ing through the sound and in and out the val - ley. In and a - round _

Gtr. 7

Gtr. 6

Chorus

Gtr. 7: w/ Rhy. Fig. 3 (3 times)

Gtr. 6 tacet

G C F5 C/E F5 C/E G

C F5 C/E Bb

the lake, moun-tains come out of the sky and they stand there.

Gtr. 6

G C F5 C/E F5 C/E G

C F5 C/E Bb

One mile o - ver we'll be there and we'll see you.

G C F5 C/E F5 C/E G

C F5 C/E Bb

Ten true sum-mers will be there and laugh-ing, too.

Outro
Em

— da, — da. Da, da, da, da, da, — da, — da. Da, da, da, da, da, —

(Doo, doo,

Rhy. Fig. 4

End Rhy. Fig. 4

Gtrs. 3 & 4

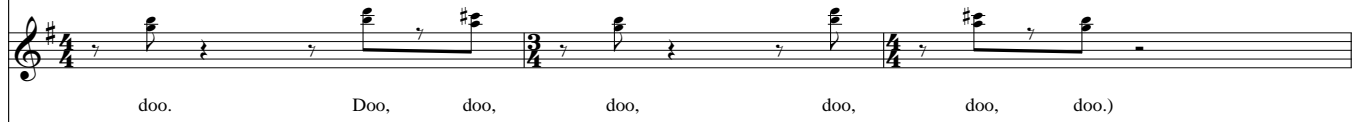
Gtrs. 3 & 4: w/ Rhy. Fig. 4 (2 times)

— da, — da. Da, da, da, da, da, — da, — da. Da, da, da, da, da, —

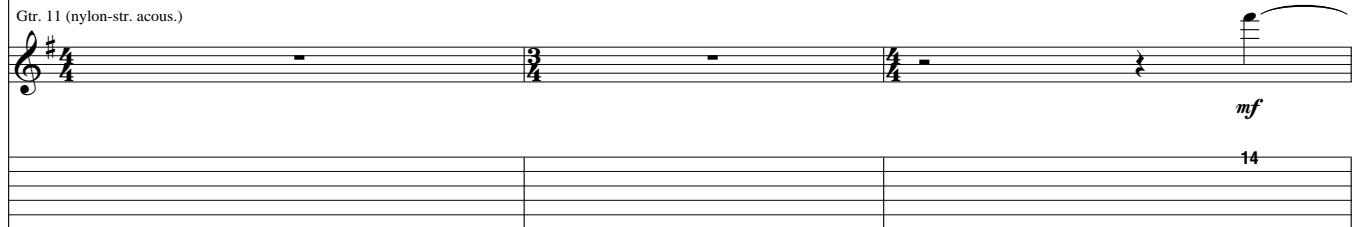
doo, doo, doo, doo. Doo, doo, doo, doo, doo, doo, doo, doo, doo.

— da, — da. Da, da, da, da, da, — da, — da. Da, da, da, da, da, —

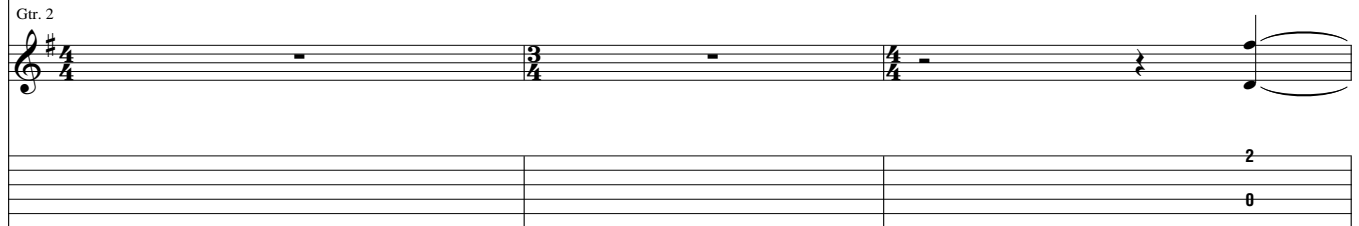
Doo, doo, doo, doo, doo, doo. Doo, doo, doo, doo, doo.



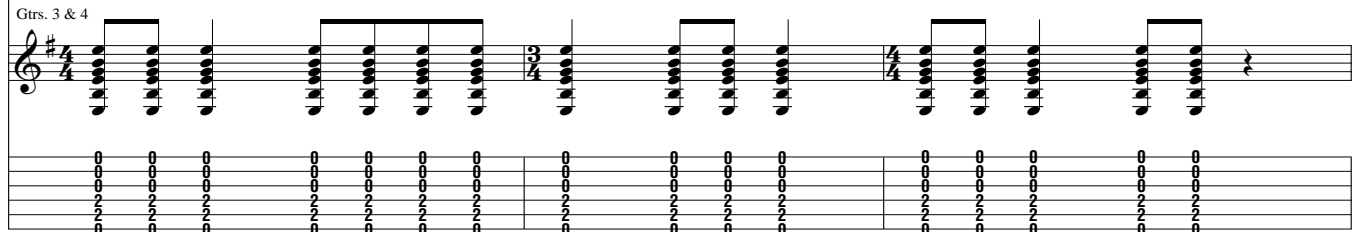
Gtr. 11 (nylon-str. acous.)



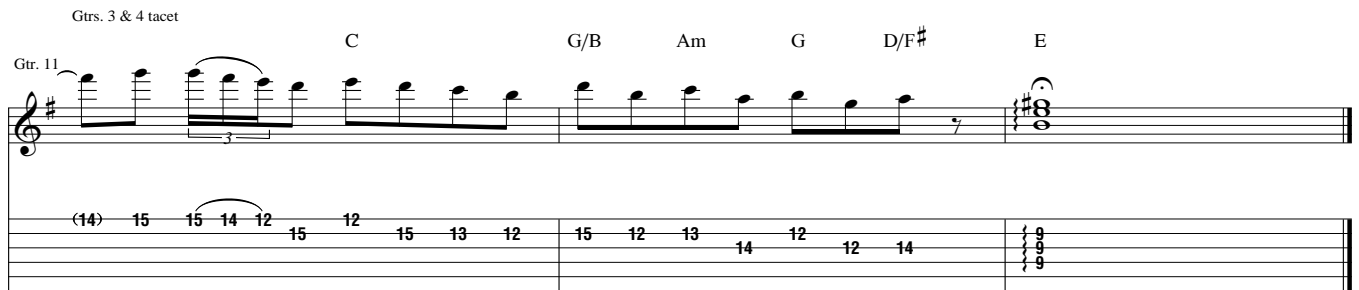
Gtr. 2



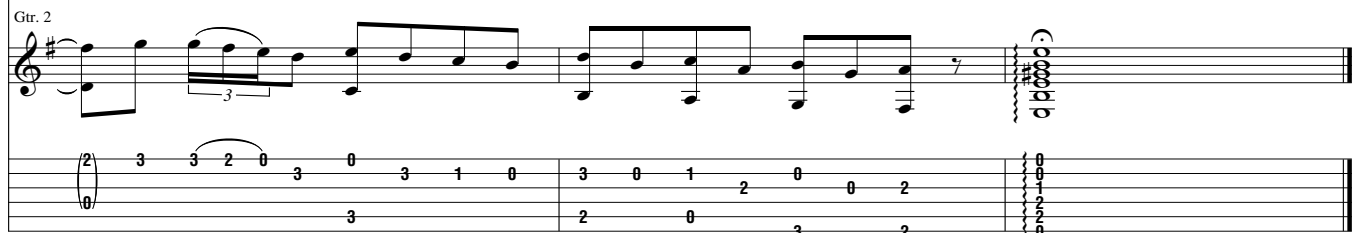
Gtrs. 3 & 4



Gtrs. 3 & 4 tacet



Gtr. 2



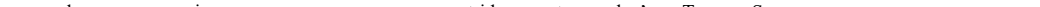
Words and Music by Alex Lifeson, Geddy Lee, Neil Peart and Pye Dubois

Moderately ♩ = 88

(Synth & drums)

A

*Chord symbols reflect overall harmony.



**Gtr. 1 (dist.) E N.C.(E5) Dsus2 N.C.(E5) A7sus4 N.C.(E5) Csus2

mf let ring -----

TAB 4 5 4 5 7 7 3 3 0 2 0 3 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0

****Doubled throughout**

N.C.(E5)

N.C.(E5) E N.C.(E5) Dsus2

1. Though his mind is not — for rent, don't put him down as ar - ro - gant.

Rhy. Fig. 1

let ring

4
5
4

5
7
7

His re - serve a qui - et de - fense, — rid - ing out the day's — e - vents.

End Rhy. Fig. 1

End Rhy. Fig. 1

Cadd9	G/B	A7sus4	Cadd9	G/B	A7sus4	E
-------	-----	--------	-------	-----	--------	---

The riv - er.

Dsus2 D9 A7sus4 A7^{add6}_{sus4} A7sus4 Cadd9 G/B A7sus4 Cadd9/G G/F# E5

E5/F# G Asus2 Em7 Cmaj7 Bm Asus2 C

E5 E5/F# G Asus2 Em7 Cmai7 Bm Asus2 G

What you say__ a - bout his com - pa - ny__ is what you say__ a - bout so - ci - e - ty.__

E5 E5/F# G Asus2 E5 Cmaj7 Bm Asus2 G

Catch the mist, _ catch the myth, _ catch the mys - t'ry, catch the drift. _

E5 E5/F# G Asus2 Em7 Cmaj7 G/B Asus2

let ring -----

Chorus

Bsus2 A5 G6sus2 B

The world is, the world _ is. Love and life are deep, _

Rhy. Fig. 2

A5 G6sus2 A5 E5

may - be as his skies are wide.

let ring -----

To - day's Tom Saw - yer, he gets high on you, _ and the

End Rhy. Fig. 2

let ring -----

Interlude

Gtr. 1 tacet

E5

Play 4 times

space he in - vades, _ he gets by _ on you.

*Gtr. 2 Riff A

Play 4 times End Riff A

let ring -----

f

*Synth arr. for gtr.

Gtr. 1 Gtr. 2: w/ Riff A (4 times)

E5 F#5 E5 F#5 E5 F#5

1. 2.

let ring ----- let ring ----- let ring ----- let ring ----- let ring ----- let ring -----

0 2 2 0 2 4 4 0 2 2 0 2 4 4 0 2 2 0 2 4 (4)

Gtr. 2 N.C.(E7)

w/ bar

10 7 9 9 7 7 10 (10) 7 9 9 7 9 10 7 9 7 7 (7)

Gtr. 1

7 9 6 7 4 5 7 9 6 7 5 7 7 9 6 7 4 5 7 9 6 7 5 7

Guitar Solo

N.C.

Gtr. 1 tacet

Gtr. 3 (dist.)

f

w/ stereo chorus/doubler

(7) (7) 1 (1) 4 (4) 7

(7) (7) 0

Gtr. 2 tacet

Gtr. 3

13 11 13 14 13 11 13 11 7 9 10 9 10 12 5 7 5

[illegible][illegible]

The musical score for 'The Wind' by Gustav Mahler, measures 15-20, is presented in a single system. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#) and a 7/8 time signature. The melody is written in a style that incorporates various ornaments and techniques, indicated by annotations above the notes: 'grad. release' (gradual release) and 'grad. bend' (gradual bend). The melody is divided into two main sections by a double bar line. The first section (measures 15-16) features a series of eighth notes with a 'grad. release' annotation. The second section (measures 17-20) features a series of eighth notes with a 'grad. bend' annotation. The bottom staff shows a rhythmic pattern of eighth notes, with a '1' above the first measure and a '1/2' above the second measure. The pattern is: 16 (15) 12 16 (16) 16 17 19 17 16 17 17 19 19 17 16 17 17 16 19 17 17 16 16 19 19. The notes are grouped into pairs, with a '5' and a '10' indicating the number of notes in each group. The notes are: 16 (15) 12 16 (16) 16 17 19 17 16 17 17 19 19 17 16 17 17 16 19 17 17 16 16 19 19.

[illegible]

loco

7/16

divisi

A5 B5 D5 E5

Gtr. 4 (dist.)

Gtr. 3

Interlude

Gtrs. 3 & 4 tacet

N.C.(E5)

E

N.C.(E5)

Dsus2

N.C.(E5)

A7sus4

N.C.(E5)

Csus2

Csus2/B

Csus2/A

Gr. 1

let ring

Verse

Gtr. 1: w/ Rhy. Fig. 1

N.C.(E5) E

N.C.(E5)

Dsus2

2. No, his mind is not ___ for rent to an - y god or gov - ern - ment.

N.C.(E5)

A7sus4

N.C.(E5)

Csus2

Al - ways hope - ful yet dis - con - tent, he knows chang - es aren't per - ma - nent, _

Interlude

Cadd9

G/B

A7sus4

Cadd9

G/B

A7sus4

E

but change is.

Gtr. 1

let ring

Dsus2

D9

A7sus4

A7^{add6}_{sus4}

A7sus4

Cadd9

G/B

A7sus4

Cadd9/G

G

E5

let ring

E5/F#

G

Asus2

E5

Cmaj7

Bm

Asus2

G

And

let ring

Pre-Chorus

E5

E5/F#

G

Asus2

E5

Cmaj7

Bm

Asus2

G

what you say ___ a - bout his com - pa - ny ___ is what you say ___ a - bout so - ci - e - ty. ___

Rhy. Fig. 3

End Rhy. Fig. 3

let ring

Gtr. 1: w/ Rhy. Fig. 3

E5 E5/F# G Asus2 E5 Cmaj7 Bm Asus2 G

Catch the wit - ness, catch the wit, __ catch the spir - it, catch the spit. __

Gtr. 1 E5 E5/F# G Asus2 E5 Cmaj7 Bm Asus2

let ring

Chorus

Gtr. 1: w/ Rhy. Fig. 2

Bsus2 A5 G6sus2 B A5 G6sus2 A5

The world is, the world _ is. Love and life are deep, __ may - be as his eyes are

E5

wide. Ex - it the war - ri - or, to - day's Tom Saw - yer. He gets

high on you __ and the en - er - gy you trade. He gets right on to the fric - tion of the

Gtr. 1

let ring

Outro

E5 F#5/E E5 F#5/E E5 F#5

day.

Gtr. 2

w/ bar

Gtr. 1

let ring

E5 F#5 E5 F#5 E5 F#5

w/ bar w/ bar

Riff B End Riff B

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

E5 F#5 E5 F#5 E5 F#5

w/ bar

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

Begin fade

Gtr. 1: w/ Riff B Gtr. 2 tacet

E5 F#5 E5 F#5 E5 F#5

Gtr. 2 Gtr. 1

let ring -----| let ring -----|

Fade out

Gtr. 1

E5 F#5 E5 F#5 E5 F#5

let ring -----| let ring -----| let ring -----| let ring -----| let ring -----| let ring -----|

Gtr. 2: w/ Rhy. Fig. 1

A5

D5

Lake Charles, Lou - is - i - an - a, Lit - tle Bes - sie, girl ___ I once knew. _

A5

D5

E5

Uh, she told ___ me just to come on by if there's an - y - thing that she could do.

Chorus

A

D

Up on Crip - ple Creek she sends me. If I spring _ a leak, she mends me.

Gtr. 2

Rhy. Fig. 2

0 2 2 0 0 2 2 2 0 0 0 0 0 0 0 0

E

F#m

G

I don't have _ to speak, _ uh, she de-fends me. A drunk-ard's dream ___ if I ev-er did see one. _

End Rhy. Fig. 2

2 2 1 2 0 1 1 2 0 2 4 4 3 4 3 4 5

P.M. let ring - - - - -

Verse

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

A5

D5

2. Good luck had just stung _ me, to the race track I did go.
took up all ___ of my win - nings and I gave ___ my lit - tle Bes - sie half. _
4., 5. See additional lyrics

A5

D5

E5

She bet ___ on one ___ horse to win, and I bet on an - oth - er to show. _ The
Uh, she tore ___ it up and threw it in my face, uh, just for a laugh. _ Now,

A5 D5

odds were in my fav - or, I had 'em five to one.
there's one thing in the whole wide world I sure would like to see.

A5 D5 E5

And that nag — to win — came a-round the track. Sure e-nough, we had won.
 That's when that lit-tle love — of mine — dips her dough-nut in my tea. _____ Hee, hee!


Chorus

Gtr. 2: w/ Rhy. Fig. 2

[illegible]

E F#m G *To Coda*

I don't have _ to speak, _ she de - fends me. A drunk-ards's dream _ if I ev - er did see one. _

To Coda 

1., 2. 3.

3. I
4. Now,

Interlude

A5 D5 A5 D5

No, no, hoo. _ Lo, de, lo, de, lo, hoo, _ hoo. _

(Oo.) _

(Oo, hoo. _ Lo, de, lo, do, do, hoo. _

Gr. 2

P.M.

A5 D5 A5 D5

No, no, hoo. — Lo, de, lo, de, lo, hoo, hoo. — 5. There's a

Lo, de, lo, hoo, hoo. — Oo, hoo. Oo, hoo. Oo, hoo, hoo, — hoo.)

P.M. -----| P.M. -----| P.M. -----| P.M.

0 0 5 6 0 7 5 5 5 5 7 5 5 7 9 0 7 7 7 7 6 6 7 5

⦿ Coda

Outro

Bkgd. Voc.: ad lib. (next 8 meas.)

A5 D5

No, no, hoo. —

Gtr. 2

let ring -----| P.M. -----| P.M. P.M.

(5) 6 7 5 5 5 5 7 5 5 5 7 5 5 5 5 5

A5 D5 A5 D5

Lo, de, lo, de, lo, hoo, — hoo. — No, no, hoo. —

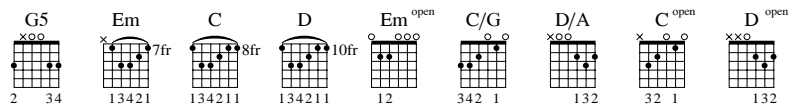
P.M. ---| P.M. ---| let ring ---| P.M. P.M. P.M. P.M.

7 5 5 5 5 7 5 5 7 9 7 7 9 7 7 7 5 7 5 5 5 5 5

from John Mellencamp - *Dance Naked*

Wild Night

Words and Music by Van Morrison



Gtr. 4: Open G tuning:
(low to high) D-G-D-G-B-D

Intro

Moderately fast ♩ = 140

*Gtr. 1

(Drums) 3

**Em

Musical notation for the Intro section. It features a guitar part in G major with a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter rest, then a quarter note A, and continues with a series of eighth and quarter notes. The bass line is indicated by fret numbers: 12, 0, 5, 7, 5, 7, 5, 0, 5, 7, 5, 7, 5.

*Bass arr. for gtr.

**Chord symbols reflect implied harmony.

Verse

2nd time, Gtrs. 2 & 3 tacet

Em

G

Musical notation for the first line of the Verse. It features a guitar part in G major with a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter rest, then a quarter note A, and continues with a series of eighth and quarter notes. The bass line is indicated by fret numbers: 3, 5, 7, 5, 7, 5, 3, 5, 7, 5, 7, 5, 0, 5, 7, 5, 7, 5.

1. Male: As you brush your shoes girls walk by you

Riff A

G

Musical notation for the second line of the Verse. It features a guitar part in G major with a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter rest, then a quarter note A, and continues with a series of eighth and quarter notes. The bass line is indicated by fret numbers: 0, 5, 7, 5, 7, 0, 3, 12, 11, (12), 0, 3, 12, 11, (12), (11).

stand be - fore your mir - ror. And you comb your
dressed up for each oth - er. And the

End Riff A

Gtr. 1: w/ Riff A (2 times)

Em

G

Musical notation for the third line of the Verse. It features a guitar part in G major with a 3/4 time signature. The melody starts with a quarter note G, followed by a quarter rest, then a quarter note A, and continues with a series of eighth and quarter notes. The bass line is indicated by fret numbers: 0, 5, 7, 5, 7, 0, 3, 12, 11, (12), 0, 3, 12, 11, (12), (11).

hair, grab your coat and hat. boys do the boogie woogie on the corner of the street.

Female: And you walk
Female: And the

*Gtr. 2 (slight dist.), Gtr. 3 (clean), played *mf*.
Composite arrangement

C D

End Rhy. Fig. 1
(Gtr. 3 cont. in notation)

sends you fly - ing, cry - ing.

End Rhy. Fig. 1A

Chorus
Gtr. 4 tacet
Em open
Rhy. Fig. 2

C/G D/A

Gtr. 2

Oo, wee. .

Rhy. Fig. 2A

Gtr. 3

Em open

Gtr. 2

Wild night is call -

Gtr. 5 (slight dist.)

mp

12 10 10 8

Gtr. 3

End Rhy. Fig. 2

G5

Gtr. 2

ing. 2. Male: All the

Gtr. 3

End Rhy. Fig. 2A

Coda

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1

Gtr. 4: w/ Rhy. Fig. 1A

Em C Em C

thing looks so com - plete, — uh, when you're walk-ing down — on the street. — And the

Gtr. 5

mf

Em C D

wind, — it catch-es your feet — and sends you fly - ing, Male: cry - ing.

w/ bar

(9) 5 7 8 7 5 7/8 5 (5)

Chorus

Gtrs. 2 & 3: w/ Rhy. Figs. 2 & 2A

Em

C

D

Em

Oo, _____ oo, _____ wee. _____

Em C D Em

w/ bar

Gtr. 5 tacet

G5

N.C.

The wild _____ night _____ is call - ing.

D G5 N.C.

Interlude

Gtrs.
2 & 3

Em

Rhy. Fig. 3

G

G6sus4 G

G6sus4 G

G6sus4 G

G6sus4 G

End Rhy. Fig. 3

Em G G6sus4 G G6sus4 G G6sus4 G

End Rhy. Fig. 3

Guitar Solo

Gtrs. 2 & 3: w/ Rhy. Fig. 3

Em

Gtr. 5

f

Bridge

Gtrs. 2 & 3: w/ Rhy. Fig. 3 (3 times)

Em

G G6sus4 G

G6sus4 G

G6sus4 G

G6sus4 G

Male: Wild _____

Gtr. 5 tacet

G

G6sus4 G

G6sus4 G

G6sus4 G

G6sus4 G

Em

_____ night _ is call - ing. _

Female: The wi - i - ild _____

G G6sus4 G

G6sus4 G

G6sus4 G

G6sus4 G

Em

Come on out and dance. _

_____ night, it is call - ing. _____ Come on out and _

G

G6sus4 G

G6sus4 G

G6sus4 G

G6sus4 G

Come on out and make ro - mance. _____ Come on out and

_____ dance. _ Make ro - mance. _____

Pre-Chorus

Gtrs. 2 & 3: w/ Rhy. Fig. 1
Gtr. 4: w/ Rhy. Fig. 1A

[illegible]

Em C D

wind, it catches your feet, sends you flying, crying.

w/ bar

w/ bar

Chorus

Gtr. 5 tacet

Em

G

Em

Oo, oo, wee.

N.C.

Wild night is calling.

Gtr. 5

Oo, oo, wee.

Em open

Gtrs.
2 & 3

C open

Oo, oo, wee.

Gtr. 5

Oo, oo, wee.

Gtr. 4

Oo, oo, wee.

D open Em open

oo, wee. The wild

w/ bar

D open G5

night is call - ing.

TAB+

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THE DOOBIE BROTHERS

Domino
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CREEDENCE CLEARWATER REVIVAL

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FLEETWOOD MAC

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Keep Your Hands to Yourself
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Life in the Fast Lane
EAGLES

Lights
JOURNEY

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BOSTON

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STEELY DAN

Refugee
TOM PETTY & THE HEARTBREAKERS

Rock and Roll Never Forgets
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